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JEAN SIBELIUS—MASTER OF JÄRVENPÄÄ

By Norma Ryland Graves (See Page 9)

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LETTERS

TO THE EDITOR

April Issue

Sir: I should be more than ungrateful to put off one more day, writing to thank you for the April edition of the ETUDE. Every issue has been interesting, but the April one—Excellent! Superb!

The outstanding article in the issue, of course, was "The Swedish Nightingale in America," written by David A. Weiss.

But my sincere, most sincere, congratulations go to your music selections. I want to compliment you on having such a variety. My sister and I are learning the Serenade from "Don Giovanni," by Mozart and I plan to learn the Third Movement from Symphony No. 3 by Johannes Brahms which are both published in the April issue.

Again my congratulations!

*Tommie Etta Scrivener
Aberdeen, Mississippi*

Sir: Each issue of your magazine now seems to be a little better than the previous one. The April issue should certainly win friends and influence teachers.

The Mursell article should be distributed to all parents enrolling their students for instruction. The apprentice idea works and does wonders in getting students to learn (I've tried it) and Kirshbaum's ideas are good and well expressed. In fact there isn't a poor article in the whole issue—including my own.

The newly appointed chairman of our local Ohio Music Teachers Association just phoned me and said about what I said in my first two paragraphs. You seem to be giving teachers the kind of magazine they want and I hope you will be able to keep up the good work.

*Frank Friedrich
Bay Village, Ohio*

Musical Strength and Relaxation

Sir: The article, "The Hand and the Keyboard," by Artur Schnabel, in the February issue of ETUDE, as told to James Francis Cooke, contains a statement: "Relaxation is synonymous with good pianoforte playing." Yes, provided it is coexistent with Strength.

Strength without relaxation is useless; it produces only tightness, as Mr. Schnabel says; but relaxation without strength results only in feebleness. It is true that "a great deal of tension and stiffness is purely mental"; the cure of it must also be mental. But that does not mean just thinking of strength and relaxation. There must be *musical* strength and *musical* relaxation, and I want to set forth briefly my system of obtaining this musical strength and relaxation. A more accurate statement, though, is: *musically* obtaining strength and relaxation by Correct Pitch-Control. There is something mystic in the fact that Correct Pitch-thought can give us complete control of our strength and relaxation not only for musical but for all other purposes. A pupil of mine who has mastered this principle of Correct Pitch-control was a good tennis player, and one day he decided to put himself into the condition of full musical strength (and relaxation) before playing his contemplated game. He reported that never in his life had he played a game so well; the musical set-up had given him a buoyancy of action with his tennis racquet he had never before experienced.

Being in possession of this musically produced strength does not mean that we can only hit hard all the time; we can draw upon it to whatever degree we wish. We can give a gentle pat, or, speaking pianistically, a gentle touch, a gentle "caress" of the keys, and change instantly from *pianissimo* to *fortissimo*, or to any degree of power between these extremes. The subconscious operation is immediately responsive to our imagination and desire without the least effort. Of course a technique of touch under this condition has to be acquired, and I know of no better material than Wilson G. Smith's Thematic Octave Studies. I think I have used them with every one of my Piano pupils since they were published in 1902, and I could not get along without them.

*Ferdinand Dunkley
New Orleans, La.*

(Continued on Page 6)



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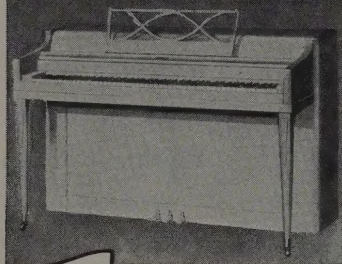
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Vol. 70 No. 6

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NEWBy **GEORGE GASCOYNE****Berlioz: *Symphonie Fantastique***

Eugene Ormandy and the Philadelphia Orchestra present this highly descriptive work in a brilliant recording distinguished for the variety of its tone colorings. (Columbia, one 10-inch disc.)

Mahler: *The Song of Lament*

Here is one of this composer's extended song cycles in a recording by a trio of singers who turn in a quite satisfying job. Ilona Steingruber, Sieglinde Wagner, and Ernst Majkut are the vocalists who are especially good in the ensemble parts of the work. The Vienna State Opera Orchestra is the accompanying medium under the direction of Zoltan Fekete. (Mercury, one 10-inch disc.)

Weinberger: *Polka and Fugue from "Schwanda"***Strauss: *Dance of the Seven Veils from "Salome"***

Another excellent recording by

the Philadelphia Orchestra directed by Eugene Ormandy. The jolly "Schwanda" music and the sensual "Salome" dance are given characteristic performances by this virtuoso organization. (Columbia, one 10-inch disc.)

Puccini: *La Bohème*

A new recording of this ever-popular work finds a well-balanced cast doing justice to the fine score. The *Mini* of Renata Tebaldi especially deserves mention for the delicacy and purity of the vocal work, while Giacinto Prandelli interprets *Rodolfo* in a highly artistic manner. Others in the very capable cast are Hilde Gueden, Giovanni Inghilleri, Raphael Arie, Fernando Corena and Melchiorre Luise. The Santa Cecilia Chorus and Orchestra are valuable adjuncts and the conducting is in the capable hands of Alberto Erede. (London, two 12-inch discs.)

(Continued on Page 7)

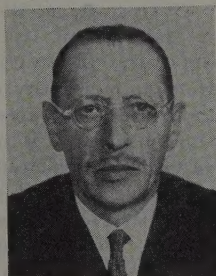
THE COMPOSER OF THE MONTH

CONTINUING this series inaugurated last month Etude brings to its readers in this issue a brief biography of Igor Stravinsky, one of the leading figures in the field of contemporary music.

Born near St. Petersburg, June 17, 1882, raised in a musical atmosphere and at an early age brought under the direct influence and teaching of Rimsky-Korsakov, Stravinsky by the time he was 26, had his First Symphony performed in St. Petersburg. His first major important work was the ballet, "The Fire Bird," commissioned by Diaghilev and given its première in Paris in 1910. This was followed in succession by other ballets for Diaghilev—"Petrushka," "Le Sacre du Printemps," and "Pulcinella." His oratorio, "Oedipus Rex" (1927), showed a marked religious trend in his creative work, which was further evident in the "Symphony of Psalms," written for the 50th anniversary of the Boston Symphony Orchestra (1930). Stravinsky's work is characterized by a remarkable rhythmic inventiveness and by a reaffirmation of the principles of tonality.

Since the beginning of World War II, he has been in America, becoming an American citizen in 1945. A number of important works, ballet and orchestral, have been written on commission from various sources. Stravinsky's latest work, an opera, "The Rake's Progress," which had an exciting première in Venice last fall, with the composer conducting, is scheduled for performance by the Metropolitan Opera Company next season.

On page 29 of this month's music section, will be found an arrangement by Henry Levine of *The Dance of the Princesses*, from "The Firebird Suite."

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THE radio industry through its state broadcasters Associations and BMI, and the nation's music educators, through established and reputable organizations, have joined forces to provide an opportunity for the young composer to gain recognition and be rewarded for accomplishment in musical composition.

THE PURPOSE OF YCRA

This is a music composition contest designed to encourage composers of concert music in secondary schools and colleges, through a systematic series of annual awards.

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WHO ARE THE COMPOSERS YCRA IS TRYING TO REACH?

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WHO IS ELIGIBLE FOR THE YCRA?

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WHAT ARE THE PRIZES?

The national awards are as follows: \$500 in the secondary group; \$1600 each in the undergraduate and graduate group. All awards are to be used for further musical study in the U. S. There will be other suitable awards at the discretion of local broadcasters associations or committees.

1952 CONTEST ENDS IN JUNE

Compositions may be entered now, and until the end of the School year in June 1952. Awards will be made as soon as practical thereafter.

PERFORMANCE FACTOR IMPORTANT

YCRA does not contemplate merely the awarding of prizes. It is intended that the contest be determined by practical factors which will make the music selected available for performance, broadcasting and recording purposes. The cooperation of influential persons in all of these fields has already been enlisted.

WHO STARTED YCRA?

YCRA is a joint activity of Broadcast Music, Inc. (BMI), a musical performing rights licensing organization which has always been closely identified with radio and television performances, and of radio broadcasters. Aiding in the creation and development of YCRA, however, are those groups which traditionally have been responsible for the creation of concert music in the U.S.—music educators, publishers, performers and the organizations through which these persons make themselves felt. Officers and members of such organizations as the National Federation of Music Clubs, Music Educators National Conference, Music Teachers National Ass'n and National Ass'n of Schools of Music have given unstintingly of their time, experience and wisdom.

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Musical Oddities

By NICOLAS SLONIMSKY

PUPILS OF ROSARIO SCALERO, the
eminent Italian musician who
taught a generation of American
composers at the Curtis Institute of
Music, may regard themselves as
musical descendants of Pales-
trina, and musical great-grandchild-
ren of Paganini. This is how it
works out.

Scalero's teacher was Sivori, a
favorite pupil of Paganini, whose
teacher was Rolla, who studied
with Fioroni, a pupil of Leo, one
of the founders of the Neapolitan
School, who was a disciple of Fago
called Il Tarantino, who was the
apprentice of a chorister in Pales-
trina's chapel in Rome. Altogether,
from Scalero to Palestrina, ten
musical generations.

Fritz Kreisler enjoys practical
jokes. His most famous one was,
of course, the publication of his
own violin pieces as arrangements
of non-existent classical works.

CONDUCTORS RARELY SUFFER
from an inferiority complex.
But there are—or were—conduc-
tors suffering from a form of *poli-
tis*, an incurable malady the prin-
cipal symptom of which is exces-
sive politeness towards orchestra
men. One such conductor, a
Frenchman, stepped up to the pod-
ium, smiled and did nothing.
"Commencez donc," whispered the
concertmaster to him. "Après vous,
après vous," replied the conductor.

An Italian conductor was so
nervous before each performance
that it took him some time to sum-
mon enough strength to give the
downbeat. The orchestra men
looked at him sympathetically, and
then the first double-bass player
shouted: "Corraggio, Maestro, cor-
raggio!"

an important-looking individual
who was passing by. He jumped
off, and tipped his hat. The
stranger stopped in embarrass-
ment. Tchaikovsky looked at him
closely and exclaimed: "A thou-
sand apologies! My error! Please
forgive me!" jumped back into
his droshky and was off.

Tchaikovsky, Jurgenson, and
Nicholas Rubinstein were return-
ing to Moscow in a suburban train,
in which there were special com-
partments for ladies. Suddenly
Tchaikovsky jumped from his seat
and rushed towards the forbidden
zone, singing the tune of the ma-
zurka from Glinka's opera, "Life
For the Czar." Then he stopped
abruptly, bowed to the ladies, and
returned to his seat, still singing
the mazurka.

THE BASS LABLACHE and the
baritone Tamburini possessed
enormously powerful voices. Ros-
sini, ever a wit, wrote from Paris
to a friend in Italy: "Lablache and
Tamburini sang the duet from Bel-
lini's 'The Puritans.' I need not
tell you anything about their per-
formance—you must have heard it
yourself."

Brahms and Mahler were
walking together near Salzburg.
As they were crossing the bridge
of the Ischl River, Brahms com-
mented pessimistically that there
were no more great composers
left, and no successors to their
greatness were to be expected from
the future generations. Mahler
stopped, pointed at the river, and
said to Brahms: "Here goes the
last wave!"

ALL OF LISZT'S PUPILS are now
dead, but there is still alive
the German pianist Lily Reiff-Ser-
torius, who was, as a young girl,
kissed on the brow by Liszt. Since

szt was, as a young boy, kissed the brow by Beethoven, Lily Eff-Sertorius is a claimant to the honor of being a sort of Beethoven's granddaughter-by-kiss. She calls in her memoirs that when she worshipfully spoke to Liszt twenty years ago, he told her: "My dear child, we are both so removed from the true perfection of art, that it hardly matters whether one of us stands a step higher or lower."

When Liszt's concerts were announced in Russia in 1842, the musical society in St. Petersburg and Moscow was in a frenzy of expectation. "There is not a single ticket in the papers without Liszt," was a current Russian pun (list the Russian word for page). In the music stores of St. Petersburg, one could purchase Liszt's piano pieces, and his portraits. Also on sale was a song "Hommage à F. Liszt," by the singer Pantaleone who traveled with Liszt and appeared with him as a joint artist.

AT LISZT'S CONCERTS in Russia, two grand pianos were placed at the center of the stage, with keyboards facing each other. Liszt played alternately on one and the other, so that his hands could be taken from all parts of the auditorium. The first concert took place on April 20, 1842, in the Nobility Hall in St. Petersburg. Among those present were Glinka, Serov, Lvov (the composer of the Russian Tsarist anthem), and other notables. The critic Stasov recalls his impressions of the occasion: "Liszt walked briskly up the stage, tore off the white gloves from his hands and threw them under the piano. He bowed low in all directions, and sat at the piano. Immediately, silence fell on the assembly, and, without further ceremonies, Liszt began the Overture, 'William Tell.' The hall was taken by tumultuous applause, after he finished playing, and he quickly went over to the other piano, and kept changing pianos for each piece."

After Liszt's concert, Serov wrote to Stasov: "It is almost two hours since I left the concert hall, and I am still in ecstasy. Where am I? Where are we? Was this reality, or a dream? How lucky we were to be living in the year 1842 and to hear such an artist!"

Glinka was less impressed. He said that Liszt's playing was excellent in some pieces, but terrible in others, that he dragged out the tempi, and added some of his own fiorituras to passages in Chopin, Beethoven, Weber, and even in Bach. Other musicians criticized Liszt's mannerisms, particularly his throwing up the hands before attacking a brilliant passage.

In that spring of 1842, Liszt gave in St. Petersburg five public concerts, and numerous recitals in the private salons of the Russian aristocracy. His last concert featured free improvisations on themes offered by the public. A basket was passed in the audience, and musicians present were asked to drop into it Haydn's and Mozart's symphonies. There were also a song from Glinka's opera "Life for the Tsar," and a march from his *Ruslan and Ludmilla*. Liszt announced in French (which was the second language of Russian cultured circles at the time): "Messieurs et Mesdames! Avant tout j'aurai l'honneur de vous faire entendre les thèmes que je trouve dans cette corbeilleci, et ce sera à vous d'exprimer par votre consentement, lequel de ces thèmes vous voudrez choisir." The greatest applause greeted his playing of Glinka's themes, and Liszt performed a brilliant improvisation on the song from "Life for the Tsar." Despite the great success he obtained, Liszt himself was dissatisfied with his showing. On the way to his hotel, he kept saying: "I improvised like a pig!"

Even the stage coach in which Liszt traveled, received its honors: The "Journal of St. Petersburg City Police" advertised in 1843: "The new comfortable and elegant equipage in which Franz Liszt traveled in Russia, is leaving for Kiev and Warsaw in ten days, under the guidance of an experienced coachman. It seats twelve people and is available for passengers."

The Director of the Paris opera, whose name was Halanzer, did not like the name *Hilda* in Reyer's opera "Sigurd." "Why don't you change it to *Bilda*?" Halanzer asked the composer. "With pleasure, Monsieur *Balanzer*," replied Reyer. Halanzer got the point; the name *Hilda* was kept in the opera. THE END

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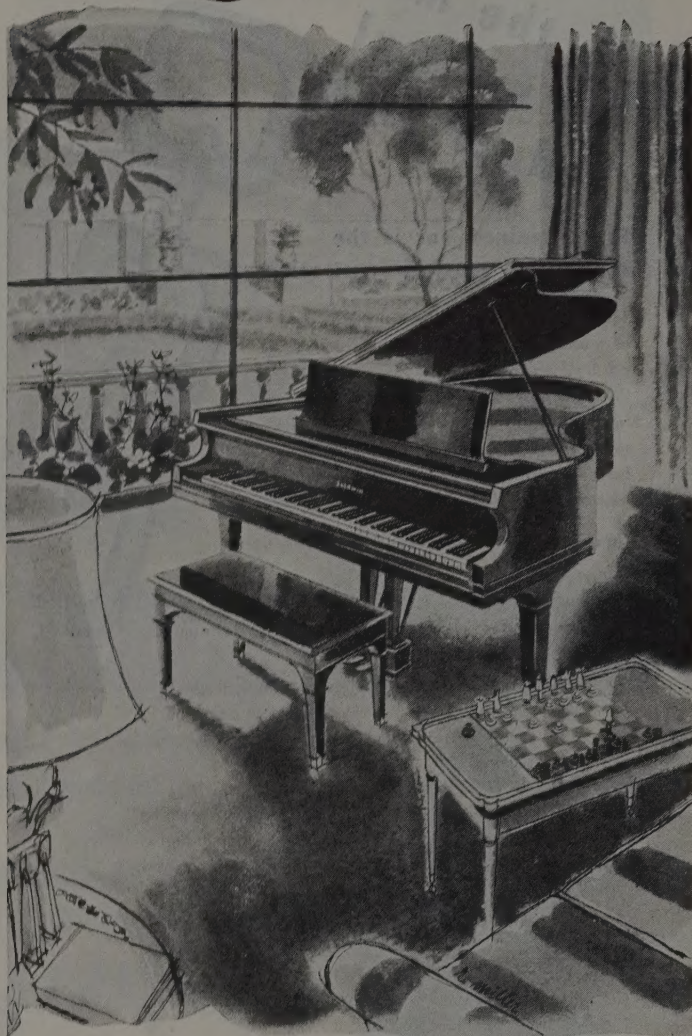
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Letters to the Editor

(Continued from Page 1)

Adult Piano Lessons

Sir: We enjoy the magazine very much.

An article in the September (1951) issue, "A Nebraska Farm Woman Takes Piano Lessons," gave me courage to approach a music teacher in our town to take me as an adult beginner, which she did. And I've never enjoyed anything more than to sit and practice at the piano.

As for rest and relaxation, I don't know of a better way.

*Mrs. Edward Schmidt
Vinton, Louisiana*

Articles

Sir: I have read with interest the comments in the ETUDE. When one realizes the many departments of music: instrumental — vocal — teachers — composers — students — and that one has to interest the student, the layman and more highly-trained personnel, I think we should thank the ETUDE for doing such a good job.

I think the ETUDE has a wide public and is doing a constructive bit in both fields of information and education.

I myself have enjoyed the magazine very much. There have been some outstanding articles on voice, as well as very interesting columns in other music fields.

*B. Bradford Murphy
Grand Rapids, Mich.*

Sir: The ETUDE improves with every issue. It is a constant source of help to me with all of my students, from pre-school to very advanced pupils.

*Elizabeth Cobb
Americus, Georgia*

Sir: I am enjoying my ETUDE magazine very much. I recently started a subscription again after a lapse of some time.

The articles are excellent. Of course being a singer and pianist I lean more towards those.

I especially enjoy the articles by Guy Maier. His lesson which accompanied the Chopin Etude (February) helped me to overcome this music and thanks to him and his advice on how to approach and study it, etc., I can now play it—maybe not as Horowitz would, but at least I play it quite well for

my own pleasure, anyway.

My one and only complaint is that the music in the ETUDE consists mostly 2-3-4 grade. Why not there be more advanced music—half of it, anyway, instead of so much 2-3-4 grade. Outside of that I am perfectly satisfied.

*Mrs. Christine Lar
Groton, Conn.*

Sir: Your ETUDE has greatly added to the pupils' interest in music and we look forward to each edition as we find many good points in the many branches of study contained in them.

*Sisters of St. Joseph
Quebec, Canada*

Sir: Those Master Lessons are tops with me. I follow them myself and love every part of them. I live in the country—my mother and I—alone on our farm away from town or village, and my piano is all the recreation I have for there are no music clubs close enough to attend. So you can readily realize that I sure wouldn't miss an issue of ETUDE reading.

Sometimes I wonder if Guy Maier and Harold Berkley along with Karl Gehrken and Maurice Dumesnil can have any idea how one enjoys and benefits by their writings as I do.

*Lola Crislip
Hammondsville, Ohio*

Sir: I have taken ETUDE for two years and now I wonder how I ever got along without it. I play piano. I am self-taught, and I can play up to grades 3 & 4.

I am writing to tell you how I enjoyed the March issue. The articles, "Master of Melody," "The Inspiration of Defeat," and "Music from an Unstrung Violin," were great.

I enjoyed "A Great American Organist, Virgil Fox."

Compared to some of your music sections, the March issue was okay, but still far from perfect. Under *The Hawaiian Moon*, was pretty and easy. *Over Hill and Dale*, by Englemann was very good. Why not have more marches? (Souza or others).

Don't think I don't enjoy ETUDE. It is the best music magazine I have ever read. But, please work on the music section.

*Russell E. Sprague
Limerick, Maine*

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New Records

(Continued from Page 3)

Zandonai: *Francesca da Rimini*

To the ever-growing list of com-
plete opera recordings, this work
by Riccardo Zandonai, makes a
very valuable contribution. This
tragedy, based on the play by
D'Annunzio, was given its pre-
miere in Turin, Italy in 1914, and
its first performance at the Metro-
politan Opera in 1916. This re-
cording made in Italy, employs a
large cast, which in the main is
entirely adequate. Included are
Maria Caniglia (Francesca), Or-
nella Rovero (Samaritana), Mario
Tommasini (Ostasio), Carlo Tag-
liabue (Gianciotto), Giacinto
Prandelli (Paolo il Bello), Mario
Carlin (Malatestino dall o'cchio),
Amalia Oliva (Biancofiore), Licia
Rossini (Garsenda), Grazia Co-
laresu (Donella), Anna Marie Can-
ali (Altichiera), Aldo Bertocci (A
Notary), and Enrico Campi (Jes-
ter). The orchestra and chorus of
Radio Italiana are under the able
direction of Antonio Guarnieri.
(Cetra-Soria, 3 LP discs.)

Beethoven: *Christus am Olberg* (*Christ on the Mount of Olives*)

Without doubt this oratorio
composed by Beethoven in the
period between 1799 and 1801, is
one of the master's finest works. It
utilizes 3 solo voices and a chorus
of angels, a chorus of warriors,
and a chorus of Disciples. It is
extremely dramatic and there are
moments of genuine inspiration.
Margit Opawsky, soprano, sings
brilliantly the part of the *Seraph*;
Radko Delorce, tenor, does some
very effective singing in the rôle
of Jesus; and Walter Berry, bass,
in the rôle of Peter is entirely
satisfactory. The Vienna Kammer-
chor, and the Orchestra of the
Vienna State Opera respond nobly
to the inspired directing of Henry
Swoboda. A complete libretto in
German adds to the value of the
recording. (Concert Hall, one 12-
inch disc.)

Bach: *Three Concertos for Harpsi- chord and String Orchestra*

These three concertos, No. 4 in
A, No. 5 in F Minor, No. 7 in G
Minor are all given a capable per-
formance by Helma Elsner and the
Pro Musica Orchestra of Stutt-
gart, conducted by Rolf Reinhardt.
This is joyful music, played with
apparent enjoyment by the artists.
There is a purity of style and a

balance of parts that are notable.
The recording is on the same high
plane. (One LP disc.)

Schumann: *Symphony No. 1, B-flat* (*Spring*)

A new recording of this Schu-
mann opus finds the Boston Sym-
phony under Charles Munch turn-
ing in a splendid job, equalled in
every way by the technical excel-
lence of the recording. There is
fine contrast and balance among
the voices of the orchestra and all
in all the listener has much to en-
joy in this fine recording. (Vic-
tor, one 12-inch disc.)

Dvořák: *Symphony No. 4 in G*

Here is a superb recording of
this Dvořák work. George Szell
and the Amsterdam Concertge-
bouw join forces to do a splendid
piece of music making. Szell's con-
ducting has clarity and drive, and
the result is probably the best per-
formance to date of this Sym-
phony, considered by many to be
the composer's finest. (London,
one LP disc.)

Lehar: *Gypsy Love*

One of the best of Franz Lehar's
operettas is presented in an excel-
lent recording which really does
justice to the richly beautiful
score. The operetta is given as
Lehar actually composed it in its
original German, with no attempt
to modernize it with so-called
Broadway or Hollywood touches.
The nostalgia for Hungary evident
throughout the score is one of its
chief charms. The principals in-
clude Herbert Ernst Groh and Rosl
Seegers in the two leading rôles,
together with Carlheinz Karell,
Adi Appelt and Ilse Mentzel. The
chorus and Orchestra of Radio,
Berlin are conducted ably by Otto
Dobrindt. (Urania, two LP discs.)

Debussy: *La Mer*

Here is a recording of *La Mer*
which might be considered just
about perfect in its fine delineation
of the melodic line. There seems
to be nothing missed and the New
York Philharmonic-Symphony Or-
chestra with Dimitri Mitro-
poulos at the helm do a job of
which they may be justly proud.
Debussy's *Iberia* makes a splendid
companion piece for the reverse
side of the record. (Columbia, one
12-inch disc.)

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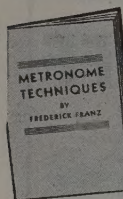
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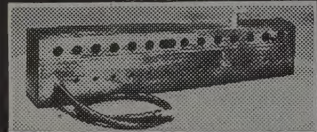


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BOOKSHELF

By THOMAS FAULKNER

Beethoven
Letters, Journals and Conversations
Translated and Edited by
Michael Hamburger

During his life span of fifty years, Beethoven wrote voluminous letters of varied significance. Most of these have been collected in this volume. The letters are interspersed with contemporary comments from Beethoven's colleagues, his patrons, his associates, his publishers, his ne'er-do-well nephew Karl, and from his many lady friends. Beethoven's appearance, his boorish manners and his plebeian background, were such that he never married. The profound beauty of his soul as revealed in the classic grandeur of his masterpieces, did not win him the love for which he always yearned. His violent and erratic temperament made marriage unthinkable, but his letter to "the immortal beloved" found in his papers after his death, is one of the most rhapsodic of all love letters. Beethoven was always in love, but no one knows to whom this letter was addressed.

The earliest letter presented in the collection is that written to Councillor von Schaden in 1787 when Beethoven was a lad of seventeen and already Court Organist to the Elector of Cologne. It is a courteous note, but shows little intellectual maturity, such as did the letters of Macaulay, Emerson, Wagner, Edgar Allan Poe and others. However, five years later in 1792, we find him writing in a friend's album, a statement of the fundamental ideals which determined his career:

"To help wherever one can; love liberty above all things; never deny the truth, even at the foot of the throne." In that statement we find revealed a new kind of musical genius incapable of sniveling and cringing before the nobility and wealthy patrons.

Carl Czerny in 1798 gives a graphic account of his lessons with Beethoven: "His hands were densely covered with hair and the fingers especially at the tips, were very broad. When he expressed his satisfaction in my playing, I summoned up enough courage to

perform the Sonata Pathétique, which had just been published (1799)... When I finished, Beethoven turned to my father and said: 'The boy has talent; I'll teach him myself and accept him as a pupil. Send him to me once a week. But above all, get him Emanuel Bach's textbook, 'On the True Manner of Performing Upon the Pianoforte'.' During the first lessons, Beethoven occupied me exclusively with scales in all the keys, showed me the only right position of the hands, still unknown to most players at that time, the position of the fingers and particularly the use of the thumb—rules—the usefulness of which I did not fully appreciate until a much later time. Above all, he drew my attention to the *legato*, which he himself mastered in so incomparable a manner and which at that time all other pianists considered impractical, as it was still the fashion (dating from Mozart) to play in clipped, abrupt manner."

All in all this book indicates Beethoven's growth to a thinker of great breadth. It cannot fail to bring the reader nearer to the immortal master—the greatest instrumental composer of all musical history.

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Folk Dance Music of the Slavic Nations
By H. A. Schimmerling

Mr. Schimmerling has provided a scholarly reference book of fascinating melodic material of Croatia, Slovenia, Czech, Slovak, Bosnia, Dalmatia, Serbia, Poland, and other lands now for the most part under the domain of the U.S.S.R.

He portrays the spirit, the gaiety, the sorrow of simple peasant folk who have developed these tunes during past generations. Living close to the soil, they are simple, naive and sincere. Here and there in the 226 notation examples, he indicates how great composers have utilized these tunes and rhythms in their master works.

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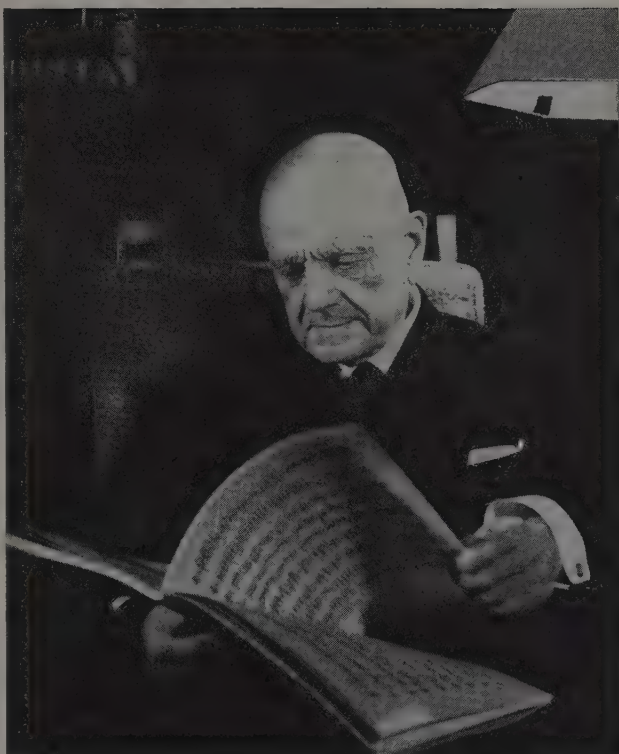
Donald Francis Tovey
By Mary Grierson

Great is the personage who having lived a busy and productive life in following high artistic ideals goes on to his reward, leaving large numbers of loving friends and admirers, who still stand bowed in homage. Such a one was Donald Francis Tovey, born July 17, 1875, the son of the Rev. Duncan Tovey, a distinguished English ecclesiastical scholar, one-time chaplain of Trinity College, Cambridge. Tovey was born at Eton, where his father was Classics master for twelve years. His first teacher in piano was Sophie Weisse, a pupil of Deppe. He next studied with that notable musical genius, Sir Walter Parratt (counterpoint), and finally with James Higgs (composition), winning the Nettleship scholarship at Balliol College, Oxford. He was graduated (B.A.), with classical honors, in 1898. Thereafter, he played in London, Berlin and Vienna, giving concerts of his piano pieces, chamber music, and orchestral works. In 1914, he became the Reid Professor of Music at Edinburgh, establishing the Reid Symphony Concerts. In 1927-1928, he made a concert tour in the United States. He became a Fellow of the Royal College of Organists in 1924, and was knighted in 1935. Sir Donald died in Edinburgh, July 10, 1940.

His excellent work as a pianist, composer and conductor was surpassed by his career as a lecturer on music and his exceptionally fine analytical essays upon famous musical works.

Too modest, and probably too busy, to prepare an autobiography, he did nevertheless leave a remarkable collection of letters to noted friends, including Joseph Joachim, Pablo Casals and Albert Schweitzer. From these, Dr. Mary Grierson, has put together a delightful and informative book giving a most engaging picture of musical life in England for seven decades. The book is illustrated by many fine half-tone pictures.

Oxford University Press \$6.00



A colorful word-picture of the 86-year old dean of modern composers, who is being honored this month with a week-long festival in Helsinki.

TO WORLD-FAMOUS Jean Sibelius the month of June brings new honors. However, when the week-long Sibelius Festival opens June 7th in Helsinki with a sold-out house greeting guest conductor Eugene Ormandy and the Philadelphia Orchestra, the great composer will not be present. Neither nation-wide acclaim nor gifts heaped upon him by admiring countrymen will tempt the 86-year-old master to leave Järvenpää.

The dean of modernists, Sibelius has long occupied a special niche in the hearts of music lovers the world over. They know his music, but of the man who produced that music they know little.

"I, Sphinx," is his usual laconic retort on the few occasions he has been pressed for more personal data. Surrounding himself with a studied reserve as difficult to pierce as the iron curtain, the Master of Järvenpää continues to dwell at "Villa Ainola," apart from mankind. What kind of life does he lead? What of his family ties?

In the summer of 1904 Sibelius built the log-based house at Järvenpää (Lake's End) which the family has occupied for nearly half a century. At that time he was actuated by the dual motives which, to a lesser degree, dominate his life today: an intense love of the pulsing world around him, but an even stronger desire for the solitude out of which stem his creative ideas.

In his earlier years absences from Järvenpää were frequent, necessitated by medical treatments for a threatened loss of hearing, a serious throat ailment; later by a series of concerts in

Jean Sibelius - MASTER OF JÄRVENPÄÄ

by Norma Ryland Graves

European capitals, and his American visit. Then came the nerve-racking days of the Red Terror in 1917-1918, when the family was forced to take refuge in the lunatic asylum directed by his brother, Dr. Christian Sibelius.

During the last few years with the exception of periodic visits to his dentist or more recent trips to the hospital where Madame Sibelius was confined with a broken hip, Sibelius rarely leaves home. To him life flows on evenly in a continuous pattern, the days of the week, the weeks of the year as one.

Less than 30 miles distant lies Helsinki with its Conservatory of Music, symphony orchestra, university, libraries, repertory theatres, schools of art, extensive book stores — cultural stimuli for the people of Finland. But in the woods behind his home, those leading to the lake, the master finds a stimulating pleasure no urban walls can satisfy. Within the four walls of pine-shrouded "Villa Ainola", he finds his music and books, without which life would be sterile.

Constantly at his side is Aino Jarnefelt Sibelius, gently reared daughter of a famous Finnish general and his patrician-born wife, who for nearly sixty years has devoted her life to him. In the early years when Sibelius was away she kept the home together; encouraged him in all forms of creative expression. On the small pension which the government allowed him (substantially increased on his 60th birthday), she ran the household smoothly and efficiently.

To her five little girls she was their first teacher, teller of marvelous stories, instigator of lively pantomimes which kept them quiet when Father Sibelius demanded silence. After the last daughter entered the university she became her husband's secretary.

Fame had by now brought a voluminous correspondence. Gifts poured in — from poems and white shirts to boxes of cigars. In between times Madame Sibelius worked in the garden, transforming rock-infested forest slopes into a bower of fragrant roses, carnations, daffodils.

"She talks to them. They understand," Sibelius said of her when, on the occasion of my first visit to "Villa Ainola," he filled my arms with her long-stemmed red roses.

In the last decade, the Master of Järvenpää has changed considerably. Perhaps this change is not so (Continued on Page 10)

much physically—he still is erect and unusually active for his years—as in the way he spends his time. Still a night hawk, he roams the house at odd hours and consequently is not an early riser. But he no longer spends interminable hours in his upstairs workshop. Late morning and early afternoon he now divides between his walks and his work. He refuses to lie down during the day, cat-napping at odd moments in his chair.

Evening finds the Sibeliuses in their favorite spot—the log-walled library, formerly the nursery. It is at the end of the three downstairs rooms—past the formal parlor with its closed Steinway—past the dining room with its huge corner fireplace; its windows a-bloom with a profusion of potted plants.

"It is more comfortable here," says the master of the book-lined room, cheerful in modern furniture and rugs. And more than any other room it reflects the cultural tastes of the two.

Both are familiar with the age-old classics of world literature, Sibelius reading them in the original. In fact, he can converse about as readily in Latin or in Greek as in English, German, French or Swedish. An omnivorous reader, he absorbs quickly and retains easily. He is tremendously interested in a variety of topics from astronomy to world politics. On occasion he can be a brilliant conversationalist, but the one subject in which the world is most interested—his Eighth Symphony—elicits from him only dignified silence.

As the two sit around the evening lamp reading or listening to the radio, they offer a study in contrast. Against the fragile daintiness of his white-haired wife, Sibelius appears Herculean. His frame is large, yet his strong white hands with their sensitive fingers are proportionately small. His great bald head is as shiny as if it had been oiled. His eyes are particularly expressive—large and reflecting the color of the tie he wears—now blue, again gray.

When meeting strangers he has a habit of looking intently in their eyes for a few moments. When he follows the scrutiny with a hearty handclasp or with old time grace bends to kiss a feminine hand, the visitor feels as if somehow he has received a mental accolade.

Increasing years have not materially affected Sibelius' personal habits. He dresses meticulously, choosing gray suits and most frequently blue ties. In summer he invariably wears white linen. He likes to eat, oysters being a favorite dish. Occasionally he has them shipped in from Denmark. Like any true Finn, he is especially fond of coffee.

With two maids who have long served the family and a secretary, the Sibeliuses

have more leisure than formerly. Madame Sibelius would like to spend more time with their five daughters and their 15 grandchildren; their 10 great grandchildren. But Sibelius prefers Järvenpää.

The five Sibelius daughters (the sixth died in early childhood) are all attractive, well educated, happily married women. But here the likeness ceases. From beautiful platinum-haired Eva to dark-haired Heidi, eighteen years younger, they display varied interests.

Since the recent death of her husband, Mrs. Paloheimo has devoted her time managing extensive business holdings. Like her sisters, she plays the piano. Her next sister, Ruth, is the wife of actor Jussi Snellman. Popular in the theatrical world, the pair are frequently called Finland's Alfred Lunt-Lynn Fontanne. Katarina Ilves, the third daughter, bears a striking resemblance to her father and is an outstanding pianist. It is her son who, among the grandchildren, is showing marked musical talent in theory and composition. Margareta Jalaksen, like her father, is a violinist. She often appears professionally. The baby of the family, Heidi Blomstedt, is interested in ceramics and has exhibited in Paris.

The five daughters are passionately devoted to their mother. Of her Mrs. Paloheimo says: "Mother's every thought has been for my father. To her his music is the word of God. Since she cannot be with us in the city, I have tried to be a second mother to my sisters."

Sibelius, she says, has a keen sense of humor and is not the stern man everyone thinks he is. She told of an incident in her girlhood.

Like most families they had occasional quarrels. On this morning they were sitting around the dining room table, glum-faced and silent.

Suddenly their father jumped up and ran out into the barnyard. Grabbing a noisy hen he rushed back to the house, dropping it on the table. Its excited clucking made them all laugh. "Now I can get back to work," remarked their sober-faced father.

As a father, Sibelius demanded of his daughters the same serious study, the same goal of perfection that he exacted for himself. "We learned that," smiled his elder daughter, "when my sisters and I were studying music with one of our local teachers in Helsinki."

Since they must not disturb their father, they were compelled to practice in a bleak basement room. Dressed in furs, their fingers blue with cold, they did not always progress as rapidly as they wished. Then to Eva Sibelius came a happy day.

Confident she had at last mastered the technical difficulties of a piece, she told her father that she was ready to play for him. When she finished what she thought was an especially good performance he said simply: "Now you are just ready to begin seriously studying music."

The hardest blow to her father has been the loss of his original manuscripts. They were given to his Leipzig publishers, a firm destroyed during World War II. While he still retains a few originals, his prized copies are gone. "He looked at them as if they were his children," Mrs. Paloheimo added.

In the twilight years which have stolen upon him, Sibelius finds prolific composition no longer possible. But the world needs no additional opus to evaluate his genius. In the score of orchestral compositions, tone poems, the seven great symphonies—heavy with an incense not unlike that of his own pine-filled woods—the Master of Järvenpää has already enriched the world with a priceless gift. THE END

THE FIRST VIRTUOSO

by Robert MacLaren

WHO WAS the first virtuoso? That is, who was the first performer who was not a master composer, but essentially an executive artist, who indeed, might or might not be an artistic interpreter of the works of other composers? The virtuosity of Handel at the keyboard of the organ and the clavier, was widely recognized, as was that of Bach, in that he could play pedal passages with his feet with more celerity than most of his rivals could play with their hands.

In fact, time was when practically all composers of consequence had to be virtuosos. Beethoven, Mozart, Chopin, Liszt, Mendelssohn, and Brahms are examples. Wanda Landowska points out in her "Music of the Past" that in all probability the first

piano virtuoso was Daniel Steibelt. He considered himself a master composer, but his works were so trite and so empty that none can be found today save in the stock-rooms of some large libraries.

He was intensely jealous of Beethoven whom he considered his inferior. Steibelt was born in Berlin in 1765, and died in St. Petersburg in 1832. His career was that of a wandering charlatan. Most of his life he was hounded by creditors and process servers. He was continually blackmailed in France because of a theft he had committed in Paris. He died in abject poverty in St. Petersburg where he had been Kapellmeister to the Emperor Alexander. His voluminous and forgotten compositions were mostly bombastic show pieces.

It is impossible to separate technical problems from musical problems; which is why one should realize that

Music is an Indivisible Whole



from an interview with

Nicole Henriot

secured by Rose Heylbut

THE PIANIST begins to make progress when he adjusts his study so as to link mechanical details to the continuity of music. This is not always easy. The beginning of piano work necessarily centers around mechanics—the young student must learn how to hold his hands, how to put down his fingers, how to make them follow each other smoothly. In time, he practices scales and studies, and at last he is ready for compositions. He begins his adjustment to music when he learns that finger-problems trace their source to the linking, or continuity, of musical passages. For example:

Let us suppose that the student has practiced the C-major scale until it flows perfectly. Encouraged, he turns from the scale to the Mozart *C-major Sonata* which contains scale passages. But now he finds that his fingers fail to respond! Then he

wonders what went wrong. Why does the smoothly-played scale come out stumbling in the sonata? The answer does not lie in his scale-work as such, but in the sudden introduction of that scale into passages which give it a new setting. It is now preceded and followed by other figures; it may begin on *re* or *mi* instead of on *do*; it may require altered fingering. When the scale is played as *music*, details of its original form become slightly altered, with the result that difficulties may unexpectedly arise.

The solution lies *not* in practicing more mechanical scales, but in analyzing the differences between the scale as a finger-drill, and the scale-form in building musical continuity. It is exactly this analysis which improves piano study.

After the first months of unavoidable mechanics, the student must learn to make technical problems depend on musical problems. It is impossible to separate them. When I was fifteen, I played in the International Competition at Brussels where Emil Sauer told me something I shall never forget:—"How one plays is less important than what comes out. It is the musical result that counts."

In other words, your study should not center on hands and fingers, but on bringing out a musical conception. If you have a clear mental picture of what you wish the music to say and can bring out that meaning, you need not worry about mechanics.

Mechanical details are, of course, important. The music is more important. Its expression must be an ensemble of mental concept, emotional coloring, and responsive fingers, regarded in that order. It is impossible to make music by concentrating first on details of finger work and then trying at some later time to join the details together. Music is a *whole*.

In my own work, I approach a new composition as such a whole. I first play it through to get an idea of its line, its structure, its possibilities of meaning. Even if I have heard the work, I cannot be sure of its values until I feel them under my fingers. And I never pause for technical difficulties during that first reading. The purpose is to find the line, just as, when you look for the first time at a great cathedral, you observe its design, its style, its *wholeness*, before you study the windows or the ornaments.

Familiarize yourself with the work as a whole before you subdivide it into the detail of its parts. This will give you a large view of its continuity of meaning (balance, contrast, the relation of the figures, etc.). Such a "large view" never emerges when you begin with the details. Further, this over-all impression of the work sets the goal of your study, helping you to adjust effects and balances. One practices in a small room—one plays the work in a large hall; what seems of immense importance in the one place often has no meaning at all in the other. By seeing the work as a whole, you are more aware of its needs.

It is only after I have a very clear idea of the work as a whole that I begin cleaning up details, finger problems, etc. And I find that an intense practice of details often tends to blur the larger view! When that happens, I put the work aside—for a few days, a week—until I can come to it with new eyes. Then the details merge and the whole conception becomes clear again.

I believe this is a wholesome thing to do even after a work has been thoroughly mastered. Continuous (or much repeated) playing can cause a kind of saturation—one takes phrases and sequences for granted, the freshness (*Continued on Page 50*)

Slim, blonde Nicole Henriot was born in Paris, began music study at eight, entered the Paris Conservatoire at twelve, and won the First Prize six months later. She made her *début* at fifteen and her many tours have established her as one of the great pianists of our time.

Choosing the Right Vocal Teacher

*It is highly important that one's teacher of voice
should be selected very carefully. There must be
perfect understanding between teacher and pupil.*

from an interview with CRYSTAL WATERS

secured by Annabel Comfort

SOME of the best teaching in the world is offered in America today. Our music schools and private teachers have produced fine voices. They have developed artists who are comparable to those coming from European shores, and yet we have a problem that should not be brushed aside. Many promising students want to know where and how to find this vocal training, and after it is found, they are concerned whether the teacher is the right one.

After a reasonable length of time, any teacher who is honest with himself and his pupils, will be willing to have his work subjected to an impartial test outside of his studio. Local concert managers, and music critics in all the principal cities, whose business it is to listen to the world's great artists, are generally very gracious about auditioning new talent. The famous opera and concert stars, will if their time permits, agree to hear, and consult with young people whose record justifies serious consideration.

Why should today's young singer take an unintelligent approach? Why should he let a teacher misguide him, or lead him on with false promises of a future career, if he is not making progress toward that goal? With the many avenues available to him, the serious young man or woman can soon find out what his potentialities are in the music field.

Let's be sure that the teacher whom you select has been a singer. Only those who have sung can guide you in producing your voice. The better the teacher, the better he has been able to sing. However, it often happens that a famous singer does not have the qualities of a pedagogue. He cannot impart his knowledge to others, regardless of his standing as a performing artist. It is necessary that you have a teacher who is able to reach you, whose personality is sympathetic to you, and whose instruction can be accepted with confidence. A teacher who will instruct you how to breathe, and who will give you definite exercises that will build your breath control, will be a great

inspiration in your daily practice sessions.

Remember that a good voice demands more than ordinary breathing. The following elementary exercises will enable you to start studying right now.

(1) Stand in good posture with bent elbows hanging at each side. While lifting bent elbows, lift the lowest ribs as you inhale a deep breath. You will become conscious of a side to side rib extension. Drop the elbows and exhale the breath.

(2) Stretch arms out horizontally, palms down. While turning palms up, lift ribs at the back and under the arms for a deep breath. Feel the side to side stretch of the ribs. Exhale and turn palms down. Repeat 10 times.

(3) Place one foot forward, stretch arms forward horizontally, palms down. While turning palms up, stretch forward and inhale. Feel the expansion of the back, especially the small of the back. Exhale, turn palms down and return from forward stretch. Repeat 10 times.

(4) Drop the trunk forward from the hips, arms dangling to the floor. As you inhale for a deep breath, stretch the trunk away from one hip. Feel the breath expansion above that hip. Exhale and return forward. Then inhale again and stretch away from the other hip in the same way. Repeat 10 times.

(5) Stand upright and clasp your hands above your head. While trying to pull clasped hands apart, inhale for a deep breath and feel how much you can increase the outward pressure of the ribs under the arm. Exhale and repeat 10 times.

(6) Clasp hands in front of chest level. While pushing clasped hands together, inhale for a deep breath and feel how much you can increase the expansion of the back. Repeat 10 times.

(7) Sigh vigorously.

(8) Expand the ribs for a deep breath and remain expanded for 10 seconds, throat and mouth wide open. Then collapse completely and quickly and expand for another breath, taking about 5 seconds for this.

(9) Expand the ribs for a deep breath and press out on the lowest ribs firmly. Then prolong a soft whispered *ah* for ten seconds. Expand again and press out ribs, taking about 5 seconds for this.

A teacher should also be able to give an example of how a melody line should sound. Three quarters of all vocal teaching is by imitation. Not that your voice will sound like your teacher's; but if he can show you how to secure clarity of tone, freedom, and confidence, it will be much easier for you to develop these same qualities in your own voice.

Look to the best possible source for finding a voice teacher. In most large cities there are well known music schools, and university music departments, where auditions are given, and where a student may secure a frank opinion as to whether he should continue studying or not. Look through the classified telephone directory, or national music magazines which are always in the local public library, for a private teacher. Your local church organist, or the symphony conductor in your home town, if you have a symphony, will give you helpful information.

A teacher should not only tell you what to do, but how to do it, and why. Instead of saying, "open the mouth a little more," or "close the mouth a little more," he should show you the "how" and "why" for such instructions. The reason for the open mouth, of course, is to let the sound out, and to aid resonance in the voice. The minute you start opening the mouth to sing, you will also have to reeducate the tongue and lips to pronounce the words. You should be told that the higher you sing, the more open the mouth will be, with a high palate, as at the beginning of a yawn. This aids in beautifying the voice the same way that the shell or dome over an orchestra helps to enlarge and amplify its tone. The strange part of it is that the more you open the mouth, the more the tongue will want to go down in the throat, like a cork in a bottle. (Continued on Page 58)

Contacts for Artist Students

The importance of making the proper contacts cannot be overlooked by the young artist seeking success in a professional career.

by BERNARD KIRSHBAUM

THE ABILITY to make contacts that will bring him to the attention of the music loving public is something the advanced student needs to cultivate if a concert career is his ultimate goal. Every important musical center has organizations that afford opportunities for public appearances. In New York City the Walter W. Naumburg award defrays all the expenses attached to a début recital in Town Hall. The Associated Concert Bureau, Inc., of New York City conducts nationwide auditions for potential concert artists with the winners of state contests appearing in semi-final concert auditions in New York, and finalists appearing in recital at Carnegie Hall. The National Federation of Music Clubs brings talented students from all over the country together, and the winners of the various contests receive cash awards. Every serious student should know what organizations abound in his section of the country for making new talent known to the public. When he feels the time is ripe, he should enter auditions for a public appearance under their sponsorship. The ultimate contact of one heading for a concert career, is, of course, a concert manager. Finding the right concert manager is about as hard as finding the right teacher, and in due time we will consider why this is so.

The purpose of contacts is publicity. Many sensitive souls are shocked at the idea that the artist, like the industrial magnate and the business baron, requires considerable advertisement to make his services known sufficiently to create a natural demand for them. There is an impression that there is something sordid and underhanded in calling attention to what a performing artist can do, yet those who hold this view never seem to have thought through how else he is to become known to the music public. Contacts are his means of making his ability known to others; publicity is the resultant factor that makes

this ability known to an ever widening circle of people. The two dovetail into each other.

Public appearances and publicity often go hand in hand. Talented children are often called upon to appear before social clubs, to take part in entertainments and benefits, to give full length recitals.

The local papers write these up and the music reporter focuses attention on the quality of the performances. Where there seems to be unusual talent, local papers take an interest in following its achievements as far as it goes. When such a one receives a scholarship or an award, it is featured in the news, often with a picture of the lucky boy or girl. All such articles and pictures should be clipped or preserved in a special album. Should the time ever come when the student feels ready to entrust himself to a concert manager, that album of clippings and pictures will be of great assistance to the manager in calling the public's attention to his new client.

For the sake of publicity, the aspiring



Bernard Kirshbaum

pianist should not be above accepting free playing engagements. Before he is ready to approach a manager, he needs considerable experience in performing before all kinds of audiences, noisy as well as quiet ones, hostile as well as cordial ones, unresponsive as well as sympathetic ones. The experience of playing before various sized audiences, from very small with many empty seats, to overflowing with standing room only, is equally important. A further enriching experience is the opportunity to play concertos with orchestral accompaniment.

From all this experience the student gradually gets himself known to many people, who, in turn, tell others about him. By the time he is ready for his formal début, he has a following that will not only purchase seats, but get others to do likewise.

The time to stop playing for nothing is an individual matter, depending on various factors. If there is a growing demand for his services, he can begin much earlier than otherwise to require a fee for playing. If he feels he needs the experience far more than the money, he may wait longer before asking a fee. Those with no financial backing are apt to demand a fee before they are known, and so lose two invaluable aids to a concert career; ample experience and publicity that develops a respectable following.

But it is wrong to go on year after year performing gratis. The student then becomes a pawn of the music loving public who will come to use him on every occasion, no matter how trivial. When the student comes to the point where he feels he should charge a fee for playing, he should have no fears in explaining his stand to those who invite him to perform, even if they happen to be people for whom he gladly played formerly without a cent of recompense. Honesty has nothing to be ashamed of, and the student should be, above all else, honest in this matter. He should point out that very few people knew him at first and he was glad to perform as a means of demonstrating his ability as a musician. But musicians, like other folks, have bills to meet, rent to pay, food to purchase, and relatives to support. For all this they too need money. Having demonstrated his ability over a period of time, he, the young artist, now must charge a fee, in order to help defray the above expenses. This is an honest and straightforward statement of the case, and will receive respectable consideration in the majority of cases. The fact that return engagements sometimes are not forthcoming because of this stand is to be expected as some people have been so conditioned to engaging pianists who play for nothing, that they cannot bring themselves to laying out good hard cash for such services. They consider that they are conferring an honor on anyone they invite to play and are deeply hurt when a young (Continued on Page 64)



Bust of Paderewski in the Polish Garden



Dedication of Paderewski Bust



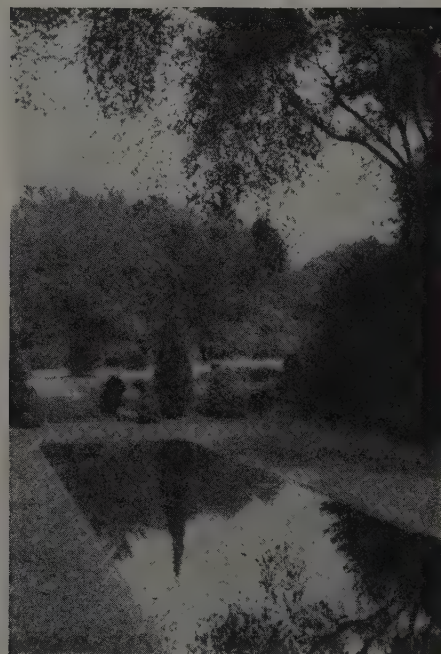
Spring at International Friendship Gardens



Dr. Bethuel Gross at the organ



Entrance to Little Symphony Garden



Mirrored Pool in the Garden

*Etude
feels privileged
to present this
inspiring story of an
unusual, idealistic
project in which music
takes a very
important part*

by Jennie A. Russ



A rehearsal on the beautiful stage of the Gardens

MUSIC AT *International Friendship Gardens*

IN THE POLISH GARDEN at International Friendship Gardens is a heroic head of Paderewski. It was presented to the Gardens by the local group of the Polish Arts Society, with suitable ceremony consisting of Polish songs and dances, and speeches. To add to the festivity of the occasion, the actors were garbed in Polish costumes.

This head of the great Pole was done by Robert Wilcox of Michigan City, Indiana. Cast in terra cotta, it is said to be the only heroic head of Paderewski in the United States.

International Friendship Gardens were established by Joseph, J. Virgil, and Clarence Stauffer as an ideal application of peace and good-will toward all men. These three brothers had long thought about the troubled world we are living in and wondered what they could do about it. Their garden exhibit, called the Old Mill Garden, at the Century of Progress held in Chicago in

1933, attracted so many foreign-born people, that it occurred to the Stauffers that perhaps a garden dedicated to international friendship might be the answer to their dream. They wrote to over three hundred world renowned people asking for their co-operation in the enterprise. The response was beyond their most optimistic expectations. Jan Paderewski, the great pianist and one-time premier of Poland, was among the first who replied with enthusiasm, and he was duly listed as a charter member of the movement. So it is most fitting that his bust is the first of an actual person to grace the Gardens.

Then the idea gradually became firmly established in the minds of the brothers to have a permanent garden where people of all nations could come in peace and enjoy nature's beauties. They searched the Chicagoland area thoroughly and had about given up hope of finding a suitable (Continued on Page 20)

The world's greatest cellist reveals some of the ideas which have characterized his artistry and teaching philosophy, and which have marked him as an extraordinary musical personality.

Casals' Approach to Teaching the Cello

by David Cherniavsky



Pablo Casals—in a serious moment

IT WILL HARDLY be expected that Casals' ideas about the cello, born as they are of over fifty years of aspiration and analysis (and this on the part of the greatest cellist the world has known) — it will hardly be expected that such ideas will be particularly easy to put into practice. Nor is it likely, considering Casals' own playing, that they will aim at a dazzling technique or a style inclined towards virtuosity or display. But what they do seem to point towards is a mode of expression extraordinarily vital and intense, controlled and incisive and, above all, one that is determined wholly by the essence of the music to be interpreted.

Of course, no one but Casals himself could present us with anything like a complete survey of these ideas; and even then certain of his techniques might prove difficult to explain on paper alone, so subtle are they in aim and method, besides being quite different from ordinary procedure. (During

lessons, on the other hand, their *raison d'être* is made abundantly clear by the practical illustrations Casals provides.) And there is a further problem attendant upon any written account; for when actually teaching, Casals' approach never remains the same, it being conditioned, on the one hand, by what each pupil is able to absorb and, on the other, by what Casals feels he particularly needs to absorb. Thus a pupil whose fingers are unable to do justice to his (or her) purely musical powers may be told that it is a well-developed technique that is the basis of progress; and lessons will proceed accordingly. Whereas with

David Cherniavsky, son of Mischel Cherniavsky, founder of the Cherniavsky Trio, is himself a cellist. Ill-health following war service compelled his giving up a virtuoso career, and he is now devoting his time to composing and writing. His articles have appeared in the leading English musical magazines. He lives in Vence, France.

the player who is technically accomplished, and who may be lacking in artistic depth, Casals may concentrate almost entirely on problems of style and interpretation, in this way revealing a quite different range of ideas. And this principle of compensation finds its way into smaller matters, too. One pupil, for instance, who came to Casals with an attitude towards the cello much too delicate and refined, before long suffered a shock when Casals began a lesson by slashing at the strings with his bow with elemental abandon and force, at the same time plucking the notes of each chord with the free fingers of his left hand (so as to reinforce their articulation and resonance). This exercise seemed almost unintelligible at first; in fact, it was only in retrospect, that is, after the pupil had developed a more audacious command of her instrument, that she realized where its special purpose lay.

Casals' teaching, then, is exceedingly adaptable. Yet underlying every variation in practice we can discover a fund of basic principles which have not changed radically, though they have never ceased to evolve, since the very beginning of his career.

In the first place, Casals emphasizes the *natural* basis of his approach, Nature having always been, as he himself says, at the root of both his life and art. This is manifested in various ways. In the realm of expression, for example, Casals (in this

respect like Toscanini) is forever demanding a tone that *sings*, a lyrical impulse as natural and spontaneous as that of the voice. There are, of course, countless passages for the cello (such as the second subject of Dvořák's concerto) where this obviously applies. But Casals goes further than this; he points out how beneficial it is to develop the habit of actually singing (when one is in the mood and quite alone!), the lyrical passages in the works one is practicing so that their expression may take root within and become organically part of oneself. This encourages the potential lyricism and fervour of the cellist in a way that is entirely natural.

But even should this intensity of expression, this message within—founded on an inward *possession* of the music—be developed to its fullest extent, how is it to be rendered completely musical and reach the listener in the clearest and most vital manner? The answer to this is, of course, bound up with every aspect of Casals' style, but we may first of all single out two items of fundamental importance: one psychological and aesthetic, the other primarily technical.

To take the psychological first, Casals speaks of *la justesse expressive*, or "expressive intonation," by which he means a kind of intonation far more natural and articulate than that which is usually employed. As he points out, ordinary intonation has

become much too influenced by the equal temperament of keyboard instruments, and in such a way that notes have come to be regarded almost as independent entities of fixed position rather than as variable stages in an unfolding organic line. Now these stages, instead of being determined mechanically or by the artificial compromise of equal temperament, should respond sensitively to their melodic implications and to the harmonic progressions on which they are based—progressions that tend to draw certain notes together and drive others apart. The way this is put into practice will be investigated presently. But, before going into detail, it must be emphasized that in the last resort all such subtleties can only be achieved intuitively and naturally, a theoretical and deliberate approach being useful merely as a preliminary stage. Actually, most artists do (in varying degrees) use expressive intonation spontaneously; in fact, no players make greater use of it than do such instinctive musicians as Hungarian gipsy violinists—a fact pointed out by Enesco to Casals. But in so far as the influence of keyboard instruments has blunted our natural sensibilities in this respect, a certain amount of conscious analysis is required; and this, in addition to a wealth of practical examples, is exactly what Casals provides.

Perhaps the most obvious of these attractions is the attraction of a leading-note towards its tonic and that of a minor seventh towards the note on which it resolves. As a result, the leading note, in comparison with its position on instruments of fixed intonation, will be slightly sharpened, and the minor seventh played slightly flat. But Casals has noticed further, and more subtle examples of what may be called tonality's "gravitational pull" than these. He has found, in fact, that an attraction exists between *all* semi-tones, so that not only is the leading-note drawn towards its tonic, but the major third (when ascending) is raised towards the fourth; and consequently—that is, owing to these two basic deviations from the mathematical norm—the sixth (again, when ascending) is pulled slightly upwards towards the major seventh and the second towards the third.

In this way the scale has become more dynamic, and has been made to possess a finer sense of direction and progression than when played in a merely mechanical way. Indeed, *justesse expressive* fulfills much the same function as regards intonation as does *rubato* in the sphere of rhythm—for in both cases such deviations from the mathematically "correct" are essential to organic expression and have entered the realm of music entirely spontaneously,

(Continued on Page 56)

The master relaxes in an easy chair



I'll Take the Low Road

by SIDNEY C. CLARK

FOR SOME TIME I have been seriously pondering the all too obvious truth that most private teachers in the field of music seem to have but one thing in mind for their students—the concert stage. It is probably a fact that more would-be musicians are discouraged by that attitude than by anything else. I wonder how many teachers have really thought of the odds against their producing a single *artist*, no matter what good training they are capable of giving? Let's look at the situation for a moment.

Nature, herself, has quite a hand in this problem and, actually in most cases, seems dead-set against such a thing. The child who has the talent for it will be in poor health and believe me, it takes the constitution of a healthy horse to keep up the grind that accompanies concertizing. Given the talent and the stamina, the child will have no memory—another necessity. It is true that there have been a few really great artists who have had no gift for memorizing, but the talent must be completely overwhelming to counteract the poor effect of playing with music! Suppose the child has talent, health, and a memory, more times than not he or she is too lazy to do anything about it or his parents are too busy and impatient or financially unable to give the child the proper training. The conclusion seems foregone—the average child has perhaps one chance in a thousand to become a concert artist.

However, with the exception of a very few, all the teachers go after their pupils, tooth and nail, so to speak—teaching technique to one and all and stressing

the schooling of the old masters until it comes out their ears. Don't misunderstand me, I don't think anything can take the place of these things in their proper proportion and place, but as a consequence of their misuse, the majority of students fall by the wayside very quickly and grow into musically frustrated adults like their parents before them—always wishing they could play something.

The surprising thing is that so many of those people could actually learn to play—given the proper consideration as to their abilities, likes and individual personalities. Perhaps I should elucidate—let's take the average modern-day teacher.

Unless you have asked one of them about lessons for a young son or daughter, you may not be aware that one of the first things some teachers will say is that she (or he) does not take *any* pupil unless the parents will promise that John or Betty will practice no less than one hour per day. Fine. But I disagree heartily. A small child who is beginning, is unable to concentrate longer than twenty minutes at a time and besides, it is impossible to give a beginner enough to keep him busy that long. You accomplish more in the long run by teaching a child from the beginning the rudiments of good practice, and telling him to play his exercises through three or four times each practice session, than to start him out watching the clock. If the child is older, say nine or above, he has so much to do with the three R's in school to say nothing of Scouts, Church Organizations and the like, that it is pretty difficult to find a full hour everyday. However, because of this promise of an hour's practice a day, there is constant friction between parent, child and teacher and before long the pupil looks upon the whole procedure as something definitely distasteful, and that's the beginning of the end. All teachers will find their students becoming more and

Many private teachers concern themselves more with the impression they can make on the world, than with guiding their pupils through the magic wonderland of music.

more interested in their lessons as they advance and consequently will spend more time in practicing. The trouble has always been that most private teachers are more concerned with the impression they can make on the world in general than they are with the guidance of their charges through the wonderful adventure of music!

At this point I feel sure that someone will bring up the endless hours of study and rehearsal spent by students in the old country. Let's face facts. It is quite true that many of our great artists do come from Europe and that they do spend endless hours in their practice. It is also true that the three R's take a back seat in their training. A child who shows talent is put into a conservatory at a very early age and spends most of his time everyday, week in and week out for years primarily on music—reading and writing come in a very poor second. However, in our country all children are able to get a very good education and, as yet, no one has thought of schools in which music would be stressed and that would be available to the general public. So it is necessary for our young folks to get in their music as a sideline and, as is well known, the only hours available in most communities are the few after school hours and Saturdays. This, in itself, presents a problem because most of the youngsters like to use their out-of-school hours in play.

Now, suppose Susan, who is a bright-eyed girl of six, starts out on her musical career wanting very much to play the piano. She is taken to a teacher who explains the fundamentals to her and starts her out with a few exercises. But Susan is amazed and a little overwhelmed at all the things she must remember—hands just so, treble notes, bass notes, rests, counting aloud and be sure to keep your feet still! It can be pretty discouraging to a little girl because besides remembering all these things, the music she makes sounds like nothing she ever (Continued on Page 51)

Here's a teacher with the proper

vision concerning her calling.

From actual studio experiences

she tells about

Children Who Could "Never Learn Music," But Did

by FLORENCE O. ROBERTSON

AFTER NEARLY thirty years of teaching piano in the rural section of our State, I am still wondering if we teachers who hold so much of the musical future and sweetness of life in our hands, have the right to say to a child, "No, I can't teach you, you'll never learn to play anything." Indeed my time is just as valuable as that of any other music teacher. Yet when I say "valuable" it behooves me to do a little searching for the true reasons for my profession. Truly there can be only one statement: "Because I love music and because I want to instill into the hearts of others that same love, and help them to exalt their lives by producing it." If the latter part of this statement is true then I am not teaching for a brilliant spectacular musical performer alone, but that the mediocre and even poor student may have an "added portion of sweetness" in the form of music to elevate his or her life.

Music is unlike other school work; it is not an absolute necessity for mere existence, but is something to help us live life more abundantly, so for this reason, in my estimation, force and harsh methods are taboo. They do not belong with music; its contemporaries are love, patience, desire, and happiness. So I have chosen from my teaching experience, five proofs that those "who will never play," *did*, and more often than many like to admit. I humbly state that these illustrations are *not* examples of my superior teaching ability but they are examples where love, patience, and perseverance conquered when it seemed almost as if hope was gone.

The first of these proof cases, we shall call Mary. She was a lovely gifted girl of around 14 years when she first came to me. Mary had spent many of her previous lessons in tears because she had the exasperat-

ing habit of playing things as they should sound (in her estimation), rather than as they were written; until finally her former teacher threw up her hands in disgust and vowed never to give her another lesson. Her mother appealed to me and I immediately encountered a little of Mary's obstinacy when she made the provision that she would take if I wouldn't make her use that same old red book. Mainly because Mary's mother was an old friend, I accepted her and determined to do my best.

My first class period was spent convincing Mary that her ear for music was not a terrible thing, but it was a great asset *if* she became the master of it. Then I complied with her wishes to change the hated study book to Ada Ritcher's "You Can Play," Bk. 1, a book that had a number of beautiful melodies that she knew, and which she must play *exactly as written*. We spent many hours in ear drills, too, and it was remarkable how well and how hard she worked. To induce her to work harder on her scales, I promised her a little silver music pin if she would learn them according to my specifications. So we played them parallel, contrarywise, in thirds and arpeggios. The triads we played in tonic, sub-dominant, and dominant chords blocked and running and in the different

This article and the preceding one came to our editorial office about the same time, and being impressed by the significance of their themes, though similar, we decided to use them simultaneously. Each author approaches the subject matter from a slightly different angle, but the deductions are parallel—the teacher's real calling is to instill a love of music and music-making in the hearts of her pupils.

inversions and cadences. How she loved them. After two or three years she moved away. The next spring I was invited to the school recital and was thrilled to hear her play Keats' *Dance of the Rosebuds*. The victory was won.

Then there was Bonny, another lovely child, the youngest daughter of a wealthy farmer and very spoiled. Her former teacher refused to continue her lessons because "it was merely a waste of money; she was too stubborn to ever learn anything." Bonny had the habit of doing exactly what she wanted to do exactly when she wanted to do it. She had spent the entire summer on one simple little piece of two lines simply because she refused to practice it and consequently her teacher determined to break her stubborn will, gave it to her over and over but evidently she failed to register Bonny's will power, for it didn't work. So again I spent my first class with discussion. I was determined to find some little place where I could drive a wedge and pry into her "Inner self." At last I found it, she wanted to play "something," hymns or anything that people would know she was really playing (her expression). She read music quite well and her knowledge of time was fair, so I knew she could play if she wanted to, and it was my job to make her want to.

I bargained with her; if she would practice her technical lesson, I would help her with hymns. Then she brought in some popular sheet music. I did not approve, but I helped her. It suddenly became evident that what the child was longing for was music with an outstanding melody, so I began to hunt for simplified arrangements of such pieces as *Melody of Love* and *Might Lak' A Rose*, etc., and her interest began to soar. A little later I suggested she play for a girl's chorus and that was when she really began to work. The last year she studied with me, she asked to chose her own recital piece and it was *Edelweiss Glide* by Vanderbeck. She spent many hours perfecting it and did it beautifully; later she became glee club pianist and is now a church pianist and a very good one, too.

Johnny presented a very different problem. He was a big, over-grown 160-pound, 13-year-old boy, whom I had taught from the beginning. His hands were big, clumsy, and stiff; he could easily reach a span of 10 notes. But his zeal could not be matched by the daintiest little Miss. The boys kidded him—even his own Dad, but Johnny never faltered; he was determined to learn to play the piano, even though I dare say there wasn't a spark of music in him. He struggled and stumbled over his notes until I felt I could scream, "ten little fingers in a row, for goodness sake, make them go just so." (Continued on Page 62)

place when they discovered an ideal spot in northern Indiana.

This tract contains one hundred acres and is just east of Michigan City, Indiana, near U. S. 12, and fifty-two miles from Chicago. It is the valley of Trail Creek, which runs through it, and the old banks form a perfect amphitheatre. Trees surround the whole area and form a ready-made bird sanctuary.

After securing a hundred year lease on the property, the hard work began. The land had to be cleared and the gardens landscaped. It was some time before they were in shape to be shown to the public.

One of the main attractions of the Gardens is the Parade of Flower Shows which follow each other all summer and fall, beginning with the magnificent display of hundreds of thousands of tulips in May, followed by the gorgeous display of all colors and kinds of roses during the Rose Festival in June, when between forty and fifty thousand blossoms open for the enjoyment of visitors who come from nearly every country around the globe to see them. All summer and until late fall the Gardens present a display of color from myriads of blossoms.

The east third of the entire tract has been left natural for a bird sanctuary, the center is devoted to the Gardens, and the western end contains the Theatre of Nations. The Theatre is to the right of the main entrance and the long, trailing branches of the weeping willows of the Chinese Garden form a leafy foyer. The willows also cover the bridge entrance to the stage of the theatre which is on an island in Lake Lucerne, the lake of Peace.

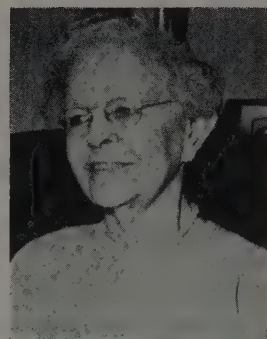
Artists who have performed on outdoor stages in this and foreign countries all declare the stage and its setting at International Friendship Gardens are by far the loveliest of them all.

The audience is forty feet across the lagoon from the stage. The box seats are at the water's edge and the gallery sits on the side of a hill under the trees. There is room for five thousand spectators.

Each year on Saturday evenings during July and August, a series of concerts is given, besides other gay and colorful events. The list of artists who have taken part, and the various programs given, would be a long one. Among them have been Mme. Jarmilla Novotna, who sang in the "Bartered Bride"; Eugene Conley, Bruce Foote, Percy Granger, and Lucille Manners, in concert. Others were Messrs. Chlapki, Leo Podolski, and Brailowski, and Mme. Josephine Antoine.

An electric organ was brought to the Gardens by Lyon & Healy of Chicago for the concert of Dr. Bethul Gross, organist of St. James Methodist Church of Chicago. The concert made (Continued on Page 49)

*They came by the hundreds
to honor this small town
teacher whose life has been
dedicated to bringing the
joys of music making to the
young people of her community*



Mrs. Ida Dafeo Hardy

Seventy Continuous Years in Music

AN ASSIGNMENT in the English class of a small town high school in Oklahoma was the incentive for what was probably the most unusual event ever witnessed in that town. The young lady who started it all was a piano pupil of Mrs. Ida Dafeo Hardy, well past her eightieth birthday, but still actively engaged in Medford, Oklahoma, in the profession she loves. Writing her essay on the subject, "A Wonderful Person I Know," the young high school student found she had painted a word picture of her music teacher which immediately had a reaction amazing to all.

A public gathering was soon arranged to honor Mrs. Hardy for 70 years of service, 50 of which have been centered in Medford. It resulted in an outpouring of love, affection, and respect in which religious and social barriers and personal differences were forgotten.

As many of her former pupils as could be present, came from far and near to

honor their music teacher. On the program, was a former pupil, now a concert singer in New York City, who flew to Medford to take part.

Mrs. Hardy entered the field of music at the age of nine at Bradford, Pennsylvania. When 14 years old, she removed to Kansas where she taught at Hiwatha, Kansas, and Fall City, Nebraska. In 1891, after marriage to Dr. Hardy, she moved to Kansas City, Missouri, where she continued her studies. She was the first accompanist for the Kansas City Symphony Orchestra in 1901; and she appeared as soloist with the Carl Busch orchestra. Still active, she teaches every day, her classes filling all available time.

(In thus giving recognition to one who has served so well and humbly in the cause of music, ETUDE feels that it is honoring all those small town teachers who labor quietly, but efficiently, and often without much material reward, in the cause of music.)



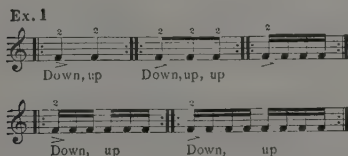
Mrs. Hardy with four members of her class

Adventures of a Piano Teacher

THAT SECOND FINGER

THE thumb is, of course, the hardest finger to train. But, do you know which is the next hardest? Yes, seems incredible, doesn't it? But it's that second finger. Why? Because its strategic position, its powerful natural strength, and its much-the-highest lift combine to put it seriously out of balance with the other fingers. Its power and drive create serious unevenness in scales and arpeggios. Those of us who were taught to raise our fingers high and to clump them down mightily have battled all our lives with that second finger. Teen-age boys with large hands go through agonies trying to keep it in line . . .

The pianist must watch it incessantly. It should *never* be raised above the key top either in playing or sliding to a new position. To keep it close to the key top I often advise curving it excessively, so that it curls under toward the palm. Here's a helpful exercise . . . simply repeat the second finger slow and fast in various impulses—twos, threes, fours, sixes, eights, with the wrist descending slightly on the accents, ascending on the other tones (the wrist "give" is simply an oiling up process for relaxation and endurance) . . . shorter impulses are played slowly, longer impulses fast . . . Repeat each impulse many times:



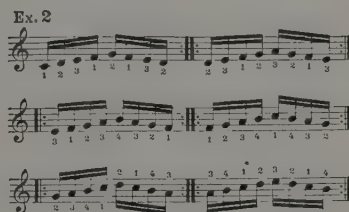
. . . (all other fingers are kept on key tops in five-finger position.)

Special watchfulness is required when the thumb passes under or the hand rolls over the thumb . . . then the curved second finger must *grope* (never lift) along the key tops. This requires a flexible wrist which moves laterally and freely . . . The second finger *feels* its way along the key tops, but never raises or flings out into the air . . . Many simple exercises may be given for this; for example, hold down the thumb (lightly!) and play the key above, then the key below with second finger. Do not move the arm; shift the second swiftly back and forth . . . Another excellent drill is to play five notes of the C (or any other) scale up and down from each scale step, thus:



Questions on the Second Finger, Recreating Masterpieces, Octave Pieces, and Poker-Faced Pianists

By GUY MAIER



. . . Feel that the hand is rolling around the thumb; keep that second finger well curved; don't lift it, but *grope* along key tops to its new position . . . hold arm quiet . . .

ON RECREATING MASTERPIECES

Sometimes I think we are indeed courageous mortals to try to recreate the great musical masterpieces from those dead skeletons of squiggly lines, notes, rests, directions . . . all so approximate, indirect and inexact. When I consider how difficult it is to reconstruct these works, I often feel that only geniuses should bring back to life the creations of other geniuses. But heavens! Where would we all be then? . . . So, I am sustained by the thought that so many teachers, artists and ordinary players the world over spend their lives aspiringly trying to recreate the masterpieces, great and small . . . If you are discouraged when you can't play a Beethoven Sonata, Bach Fugue or Chopin Ballads to satisfy yourself, just believe, if you approach your task with intelligence, persistence and love, and

continue to work unceasingly for years, that you must finally, sometime, approach the ideal of the composer. It is indeed a Herculean task; but console yourself with the thought that if anyone were required to recreate *exactly* the paintings or sculpture of a Da Vinci, Michelangelo or El Greco, he would spend his life making copies of the originals, but in the end the genius-spirit would elude him.

So, don't be too unhappy (especially if you are young) if you can't play that Chopin Scherzo or Etude to suit yourself, your teacher or the critics. Just plug along intelligently, listen intently, grow steadily in music, and one day you will play the composition as though the composer were looking over your shoulder, whispering, "Bless you! that was well done . . . that is *truly* my spirit . . . you have made me very happy . . ."

But don't expect this to happen often. Once or twice in a life-time you may experience such a thrill . . . but only if you will think hard, listen long, and work diligently.

OCTAVE PIECES

"Please suggest a few octave pieces or studies which apply to the octave exercises in 'Thinking Fingers'."

You will find several good, practical short studies in "Etudes for Every Pianist," with lessons for each in the book . . . See Page 36 (lesson on P. 11); P. 46 (lesson on P. 17) . . . although this is a study in sixths on white keys it is equally applicable to octaves; P. 48 (lesson on P. 17) . . . a super dupe!

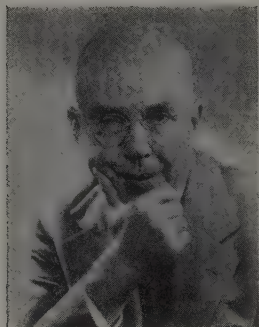
Also, use Margaret Dee's recent octave piece, "Puppet Pranks," which is "the octave piece of the year" (and of many years!). Short, easy, well balanced between right and left hand, it gives students a perfect octave workout. It is also a very effective and amusing piece to play.

POKER-FACED PIANISTS

Why should it be considered a crime for a pianist's face to mirror the music's passing emotion as he plays? Do we require singers to enunciate texts with wooden, inexpressive countenances? Or actors to speak lines with dour, set faces?

A good pianist requires a body which is at least as pliable as an actor's or singer's. The player's large muscle-masses must move smoothly to perform the incredibly accurate (Continued on Page 51)

QUESTIONS & ANSWERS



Conducted by **KARL W. GEHRKENS**,
Music Editor, *Webster's New International
Dictionary*, assisted by Prof. Robert A.
Melcher, Oberlin College

BIBLIOGRAPHY FOR MUSIC STUDENTS

• 1. I would greatly appreciate your recommendation of some of the best books on the following subjects: (1) Counterpoint, (2) Harmony, (3) Theory, (4) Form and Analysis, (5) Orchestration, (6) Musical History (a good thorough book), (7) Choral Conducting, (8) Training of a Boy's Chorus, (9) Voice Training, (10) Thorough Bass.

2. Can you tell me what is generally required of one to study for a Master's degree in Music?

T. S., Pennsylvania

1. Unless one knows the musical background and training of the person who is to study certain books and the purpose of his study, it is difficult to make recommendations. About the best one can do is to list the books most widely used in the various fields you have suggested, and recommend that you browse through most or all of them and then select the ones you think will best serve your needs. Such is the following list.

1) Counterpoint

a. Species

Kitson: *The Art of Counterpoint* (Oxford University Press)

b. Sixteenth Century

Jeppesen: *Counterpoint* (Prentice Hall)

Merritt: *Sixteenth Century Polyphony* (Harvard Un. Press)

Soderlund: *Direct Approach to Counterpoint in Sixteenth Century Style* (F. S. Crofts)

c. Eighteenth Century

Piston: *Counterpoint* (Norton)
d. Canon and Fugue
Prout: *Double Counterpoint and Canon* (Augener)
Prout: *Fugue* (Augener)

2) Harmony

Heacox: *Harmony for Ear, Eye and Keyboard* (Ditson)

McHose: *The Contrapuntal Harmonic Technique of the 18th Century* (Crofts)

Murphy and Stringham: *Creative Harmony and Musicianship* (Prentice Hall)

Wedge: *Applied Harmony, Books I and II* (G. Schirmer)

Piston: *Harmony* (Norton)

3) Theory

Boyd and Earhart: *Elements of Musical Theory* (G. Schirmer)

Diller: *First Theory Book* (G. Schirmer)

Gehrkens: *Music Notation and Terminology* (Laidlaw)

Smith and Krone: *Fundamentals of Musicianship, Vols. I & II* (Witmark)

4) Form and Analysis

Goetschius: *Lessons in Music Form* (Ditson)

Goetschius: *The Homophonic Forms of Musical Composition* (G. Schirmer)

Lehman: *The Analysis of Form in Music* (Comings, Oberlin, Ohio)

Murphy: *Form in Music for the Listener* (Radio Corporation of America)

5) Orchestration

Forsyth: *Orchestration* (MacMillan)

Heacox: *Project Lessons in Orchestration* (Ditson)

Rimsky-Korsakov: *Principles of Orchestration* (Kalmus)

6) Music History

Ferguson: *History of Musical Thought* (Appleton, Century, Crofts)

Finney: *History of Music* (Harcourt, Brace)

7) Choral Conducting

Cain: *Choral Music and its Practice* (Witmark)

Coward: *Choral Technique and Interpretation* (Novello)

Davison: *Choral Conducting* (Harvard University Press)

Father Finn: *The Art of the Choral Conductor* (Birchard)

Father Finn: *The Conductor Raises His Baton* (Birchard)

Kettring: *Steps toward a Singing Church* (Westminster Press, Phila.)

Smallman and Wilcox: *The Art of A Cappella Singing* (Ditson)

8) Training of Boy's Chorus

Gehrkens: *Music in the Junior High School—especially Chapters VI, VII, and XVI* (Birchard)

Dykema and Gehrkens: *High School Music, especially Chapters VI through IX* (Birchard)

Howard: *The Child Voice in Singing* (Novello)

Johnson: *The Training of Boys' Voices* (Presser)

Rorke: *Choral Teaching at the Junior High School Level* (Hall & McCreary)

9) Voice Training

Brown: *The Singing Voice* (MacMillan)

Father Finn: *Epitome of Some Principles of Choral Technique* (Birchard)

Fields: *Training the Singing Voice* (King's Crown Press, N. Y.)

Pierce: *Class Lessons in Singing* (Silver Burdett)

Shaw: *Educational Vocal Technique in Song and Speech, Vols. I & II* (Presser)

10) Thorough Bass

a. History of Thorough Bass and its use in 18th century music

Arnold: *The Art of Accompaniment from a Thorough Bass* (Oxford U. Press)

b. Academic exercises in Thorough Bass

Heacox: *Keyboard Training in Harmony, Parts I and II* (Arthur P. Schmidt)

McHose and White: *Keyboard and Dictation Manual* (Appleton, Century-Crofts)

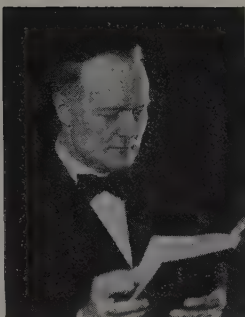
2. **Requirements** for a Master's degree in music vary from school to school, and within the same school for different majors. In general, I believe that all schools require some work in applied music (sometimes leading to a recital, sometimes not), some advanced work in music theory and music history, some work in academic subjects that is related to your field of specialization. All schools have certain entrance requirements, which often include passing tests in theory and history of music; most schools require the candidates for the Master's degree to pass a comprehensive examination on theory, music history, and his own field of specialization. There is sometimes a reading requirement in at least one foreign language. Some schools require a thesis, some do not. I would recommend that you write to several schools at which you think you might like to study and ask for their catalogue listing courses and requirements for graduate study in music.

R. M.

HOW SHOULD A SMALL CHILD SIT AT THE PIANO?

• I have noticed that some teachers have their very small pupils practically standing at the piano, while others sit well back with their feet dangling. There seems to
(Continued on Page 62)

Teacher's Roundtable



MAURICE DUMESNIL, *Mus. Doc.*, explains Debussy markings, discusses fixed Do, and eulogizes Toscanini.

PUZZLING METER

• In Debussy's *La Cathédrale Engloutie* we find $\frac{3}{4}$ - $\frac{3}{2}$. This creates a problem in interpretation: which meter to use? Please discuss. —G.F., North Carolina

Debussy was a great economizer in terms of musical orthography. He disliked anything overloaded and heavy. For this reason he indicated $\frac{3}{4}$ and $\frac{3}{2}$ at the beginning of the Cathedral, once for all.

Obviously the meter—or beat—shifts from one to the other several times. Normally this would have required a new marking each time. But not so with the above notation which leaves the change to the discrimination and the “feel” of the interpreter.

When you play it, just count “one, two three” as you counted “one, two three, four, five six.” True, there is nothing absolutely mathematical about this, and you should not look for strict equivalence. Don't forget that Debussy's music calls for great flexibility excluding any stiffness. Thus you will pass from one meter to the other with the greatest of ease.

LA PLUS QUE LENTE

• What is the meaning of the title *La Plus que Lente* of Debussy's waltz? I asked my piano teacher, but he didn't know and when he asked the French teacher at the college he couldn't seem to figure it out either. Is my guess right, that it means “a very slow waltz”? Thank you for the information. —K.G.M., Ohio

Your guess is a close one, for the exact translation is “The more than slow.” For a more complete understanding of the background of this charming number, may I quote the following from my book “Claude Debussy, Master of Dreams”:

“As a diversion during his hard work on ‘The Martyr of Saint Sebastien,’ Claude sometimes accompanied his wife to the Blue Room of the Carlton Hotel, where a quintet of musicians played. He loved to listen to their leader, a violinist called Léoni.

“Those whose memory goes back to 1910 remember the enormous popularity of the

“valse lente,” the slow waltz. *Amoureuse*, *Sourire d'Avril* and the *Valse Bleue* were on all the pianos, and Rodolphe Berger, Maurice Dépret, and Alfred Margis were the kings of the hour. Claude felt intensely the appeal of those melodies lulled by the languorous rhythm of the accompaniment. So he soon completed an exquisite pastiche of the valse lente, to which he gave the appropriate title, *La plus que lente* (more than slow).

“Claude presented his manuscript to Léoni. On the front page was his autograph. Did the violinist know the celebrated name? Perhaps not, since he looked at it casually, said “thanks,” and tossed the manuscript on top of a pile of music that lay behind the grand piano. Of course, he never played it. Once more pearls had been cast before swine.”

THE FIXED “DO”

• In reading your reply regarding the “fixed Do” inquiry by Miss S.E.L., Colorado (January 1952 issue), I was very surprised at your statement that there is no such thing as a “fixed Do” system. If you would refer to the book “How to Read Music” by Maxwell Kanzell, you will find a comprehensive study of this very subject. Although this book was published as recently as 1944, it has already been accepted as a text book by many private and public schools. I trust this information will prove beneficial to you. —C.F.R., New York

Thanks for the information, which I am sure will be beneficial to Miss S.E.L., to myself, and to . . . the author. However I must say that my viewpoint remains unaltered: the book you mention does deal with the “fixed Do” but this is not the issue, since the question concerned the very existence of a “fixed Do” system.

Let's look at the record, as Al Smith used to say. Since time immemorial the Do was just a Do, as an A was an A and a G was a G (Oh G!). Nobody thought of it in any other way until it occurred to someone that for some special purpose this Do could be made to flutter around from key to key like a chameleon shifts from color

to color. Is this a reason why the traditional Do should be called “fixed,” and a “system” attached to it? I do not believe so, and such was the reason for my statement.

As to the book you mention, it is valuable because it deals with solfeggio and theory in a manner similar to Dannhäuser, though with a somewhat more complicated approach. Its difficulties remain moderate. They do not surpass those found in Lemoine's first books, and certainly never reach the grades of Lavignac's “Leçons de Solfèges Manuscrits” or the more recent lessons by Koechlin and Niverd.

May I repeat: I have no objection to the mobility of the Do. It is useful within a limited scope, and has a place in musical education as long as no exaggerated claims are formulated in its behalf.

TOSCANINI ON TELEVISION

I do hope most of our fellow Roundtablers could hear the Wagner Festival conducted by this great gentleman just before the turn of the year, for it was an unforgettable experience coupled with an invaluable lesson.

This concert might have been called the Triumph of Simplicity. No showmanship here, no dramatics, no pomposity, no gesticulations, no antics of the kind displayed so profusely by the egotistical fakers of the matinee idol variety. Still, what an extraordinary control the Maestro exercises over his orchestra. A flick of his baton unleashes huge waves of luscious tone; a glance, or a quiver of the finger tips suffice to mold the dynamics into perfect balance; slight—almost imperceptible—waving of the arm brings to each phrase its proper outline. All is done effortlessly, almost subconsciously, but so intensely that it brings instantaneous response from the hundred men. They play as if they were under a spell, and it was fascinating to watch the expression of their faces when occasionally the camera shifted away from the conductor's podium and moved from player to player.

Dinner time had come; but although enticing fumes from the kitchen stove made their way through the open door and insinuated themselves into my nostrils, I could not tear myself away from this manifestation of Art supreme until the closing bar had been performed.

“What has that got to do with a piano Roundtable?” you might ask.

Well, my friends, let's come back to Earth: the point is, that the above principles can and should apply in equal measure to pianists and piano playing.

WANNA BARGAIN?

Gleaned from dynamic Motor City's newspaper advertisements:

“You bet I've got 'em. Cheapest doggone pianos in town.”

Who can top this one?

Church music committees often are

puzzled as to why they get such

Poor Results from a Good Specification

What looks well on paper does not always

produce the organ that was promised.

A frank discussion of a real problem.

By ALEXANDER McCURDY

"ESSE Quam Videri" means "To be rather than to appear." This quotation came to mind recently while going over a new organ which a certain church had just installed at considerable expense.

The specification for the instrument was excellent. Reading the list of stops I felt sure that the organ, if well placed, would be altogether satisfactory.

Here is the specification:

SWELL	
16' Quintaton	4' Flute
8' Principal	4' Principal
8' Gedeckt	Mixture
8' Viole	8' Trumpet
8' Celeste	8' Vox Humana
GREAT	
PEDAL	
32' Diapason	32' Resultant
8' Flute	16' Diapason
8' Gamba	16' Quintaton
4' Flute	8' Diapason
4' Octave	8' Quintaton
COUPLERS	
16'-4' to Swell	
16'-8'-4' from Swell to Great	
16'-4' to Great	
8' from Swell to Pedal	
8' from Great to Pedal	
4 pistons to swell	
4 pistons to great	
4 pistons to pedal	
4 general pistons	
Great to Pedal reversible	
Sforzando Pedal	
Crescendo Pedal	
Unisons off for swell and great	

It looks impressive on paper, does it not? And as I sat down to play I was much pleased to find an apparently excellent example of a draw-knob console. It seemed comfortable and was more or less in conformity with standards set up by the Amer-

ican Guild of Organists.

As I examined it more closely I found its construction was nearly as flimsy as a cracker-box. I felt that with one inadvertent kick the whole structure would collapse. Since sturdy construction is the first requirement of any good console, it may be imagined how astonished I was to find this jerry-built structure as part of the installation.

The next step was to test the pistons. I set the swell pistons, then the great and pedal. I then tried the general pistons, only to find that I could not get any intermanual couplers. To my amazement I discovered that the general pistons functioned merely as a switch, connecting, for example, swell piston No. 1, great No. 1 and pedal No. 1. General piston No. 2 would connect swell, great and pedal pistons No. 2, general No. 3 would link all the No. 3's, and so on. Such an arrangement leaves a great deal to be desired, to say the least, in the way of flexibility.

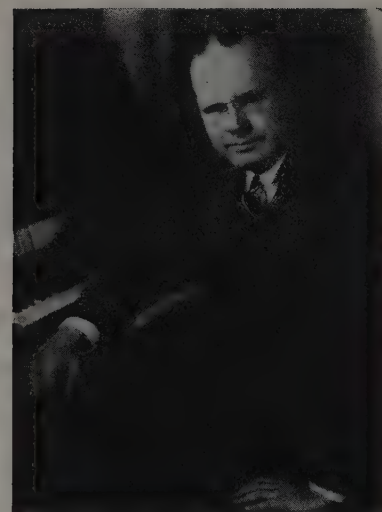
Trying the sound of individual stops, I found the quintaton of the swell to be of pleasant quality. After the first 12 notes, however, it changed to a gedeckt which turned out to be the 8' gedeckt of the swell. The 4' flute was from that set also.

The strings and celeste were passable. The principal turned out to be a nondescript, old-fashioned fat diapason, with the 4' principal and the 2' octavin also coming from the same set of pipes.

The mixture was a combination of pipes from the so-called quintaton.

The trumpet had a fairly brilliant tone but was sluggish in speaking. The tone of the vox humana was pleasant.

One of the best stops was the great diapason, which was unenclosed. The octave came from the 8' and the other stops from the swell.



The resultant was a series of fifths, the fundamental borrowed from the diapason and the fifth from the quintaton. The diapason in this case was part of the great diapason, only the lower 12 notes being independent.

The organ had only 8' couplers to pedal. In these enlightened times it is hard to imagine why any organ-builder would do such a thing. I cannot imagine a duller sound than the full pedal organ, with the big fifths, and only manual stops coming down to the pedal at 8'.

As I tried the organ I felt more and more unhappy. I wondered how on earth the church had happened to select this instrument. Someone must have seen the specifications. Someone must have had an idea of what should go into an organ. Was the installation the result of bad advice? Or perhaps members of the church felt they were getting a bargain.

Upon inquiring I learned that a committee was chosen from the congregation to investigate organs and to invite proposals from several builders. The firm which got the contract was the one which supplied the best sales talk.

Specifications were arrived at in a haphazard manner. Someone told the committee they ought to have a draw-knob console. So they did. Someone else told them they ought to have a 32' stop, and that was included. So was the vox humana. Another expert advised them to have both manual and general pistons, but did not mention that the general couplers should be independent and that they should pick up the manuals.

In due time the organ arrived and was installed. What happened then was what usually happens in such cases. The beautiful new organ which cost the congregation a large sum of (Continued on Page 57)

Practicing Means *THINKING*

by HAROLD BERKLEY



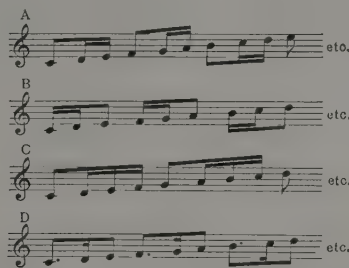
IN THE APRIL issue of *ETUDE* there appeared an article by the editor of this department on the general principles of practicing. However, an understanding of general principles, though certainly necessary, does not give quite the whole story—one must know how to apply them in specific instances. It is with the application of these principles that we are now concerned.

First to be considered are scales and arpeggios. How should they be practiced in order to get the best results in the shortest space of time? Obviously the student must concentrate on accuracy of pitch and beauty of tone. In all practicing these qualities must be as inseparable as Siamese twins. But what is essential for obtaining true intonation and a good tone. First and foremost, a keenly critical ear. But even a keen ear is not enough if the student allows himself to play with a weak, uneven finger pressure and an unsteady bow stroke. From the early days of violin study, the teacher must demand from the student, and later the student must demand from himself, a constantly strong finger grip and a firm, clinging bow stroke in all playing of scales and arpeggios. If this habit is acquired early it will lay the foundation for a truly solid technique. The more advanced a student is, however, the more it becomes necessary for him to watch his finger grip in scales, for the faster they are played the greater is the tendency for the grip to become light and "skittery."

After a player has become fairly advanced and can play three-octave scales at a moderately rapid tempo, he should not be content to practice them only in triplets or quadruplets; he should also practice

Part 2

them in varied rhythms, for this increases both the security of the finger pressure and of the finger pattern itself. Such rhythms as the following should certainly be practiced, both legato and *detache*:



Until they can be played with ease and accuracy, scales and arpeggios should take up about one-quarter of the student's practice time. Now and then, however, it is a good idea to give half the practice time to them for a couple of weeks or so.

Many students, and some more experienced players, use scales merely as a means of "warming up," running their fingers up and down the strings thoughtlessly for a few minutes until the fingers feel limber. It is a pity to waste time in this way, and it is a greater pity if the player thinks he has accomplished anything valuable. Scales and arpeggios are the bases of violin technique and deserve to be always practiced with thoughtful attention. Merely to play them as a matter of routine can accomplish little. In fact, such practice can easily have an effect quite opposite from that intended, for routine practice is a fertile soil for the growth of bad habits—the mind is usually wandering and the ear inattentive, so that inaccuracies develop and thrive, the player being unaware of what is happening. For the practice of scales and arpeggios, the watchwords must be Thought and Care.

These words can be the twin guiding stars for the student in all his practicing, though when he is studying etudes and solos some other qualities are also important. But when he is working on exercises that are purely technical, they are still the essential factors of good practice.

Exercises such as those of Schradieck, Sevcik, and Dounis have no musical value, they are pure technique and are designed, in almost all cases, to increase the strength, the accuracy, and the independence of the

left-hand fingers. At first no thought need be in the student's mind other than that of playing the notes in tune. And he should bear in mind that there is no such thing as a correct tempo for these exercises. No matter whether they are written in eighth-notes, in sixteenths, or in thirty-seconds, the tempo at which they should be practiced is the tempo which, for him, reduces the possibility of error to an absolute minimum. He should try to play each exercise accurately, even if very slowly, from the start. Anything else is a waste of time. If the student does not gain strength and accuracy from these exercises he gains nothing.

Unless some special problem has to be solved, some particular weakness eradicated, the student should not spend overmuch time on this sort of work. Pattern-exercises of any kind are dulling to the musical sense and should be used with discretion. Four or five of them are quite enough for the daily practice.

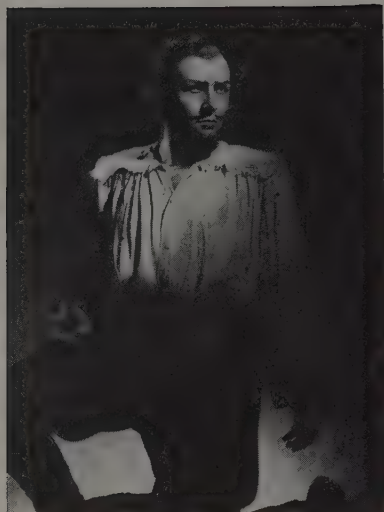
Bowing exercises are another matter. The student should spend on them as much time as he can afford, for, thoughtfully practiced, they will give him a control of the bow that will greatly enhance his left-hand technique. Many quite intelligent students still think that technique is the concern solely of the left hand, and that the right hand can safely be left to itself. Not a few teachers seem to agree with this idea. But it is a very dangerous fallacy. If the student wants to play his best he will be as much concerned with bowing as he is with left-hand technique. And the acquirement of a good bow technique requires plenty of thought—it cannot be left to instinct.

Studies cannot be practiced quite like scales and exercises. There is an element of musical value in studies, sometimes more, sometimes less, that must not be lost sight of. Granted that the student's first aim must be to play the notes in tune, he should, however, try almost from the start to make the study musically interesting. In other words, Imagination must come and take its place with Thought and Care. Even in a study that seems to be musically dry there are harmonic progressions that can be made interesting by suitable dynamic changes.

It was said in the article in April that many students think they have practiced a study if they play it through three or four times. This may be pleasant, but it is not practicing. A study should be played through once to find out where the difficult passages lie; then these should be practiced separately, ten or twenty times each, until an improvement is noted. But it will not do just to repeat them over and over again without thought. The student should pause after each repetition, assess its shortcomings and decide what to do in order to avoid them, (Continued on Page 52)

A leading basso of the Metropolitan Opera states, "Once you are sure of a relaxed throat free of all tension or forcing, forget about it!"

*from a conference with Cesare Siepi
secured by Myles Fellowes*



Cesare Siepi as *Don Carlo*

Forget About Your Throat



Cesare Siepi

THE PERSON who loves to sing will find vocal study a stimulating pleasure. If he has secret dreams of a singing career, however, he should make certain that he is endowed with more than a love of singing.

It's helpful to face the fact that outstanding careers grow out of a number of qualities which are inborn. Certainly, these qualities can—indeed, must—be developed. But if they aren't there, in the person, to start with, the most devoted study can't push him into the rank he dreams of occupying.

The qualities I have in mind are natural voice, an instinctive feeling for its correct use, and the kind of interpretative powers which reach across the footlights and move people. The wisest step the career-aspirant can take is to make sure he possesses them, in some degree. The teacher of integrity can aid him in finding this out. The actual singing lessons are less important than establishing what the ambitious student can and cannot do.

When it comes to actual singing, it is my view that vocal tone goes through three stages. It is born in the vocal cords, helped by the diaphragm, and produced (as to color and quality) in the resonance chambers of the face—in the *masque*. Let us examine what can be done towards this three-fold development.

The kind of tone produced depends on the inborn structure of throat and vocal cords. This can never be changed. Thus, as far as the throat is concerned, development takes the form of assuring correct use. This, I believe, involves as little activity as possible. Make certain that your throat is always relaxed, easy. The larynx, or "voice box" must never move. Whether one sings high or low, the position of the larynx must be the same, and one can easily check on this by holding one's hand on the throat. Once you are sure of a relaxed throat, free of all tension or forcing, forget about it!

It is in the region of the diaphragm that the singer's chief development takes place. It is here that tonal support originates, through correct use of the breath. I have come to believe that good breath control is also a part of natural endowment (many of the greatest singers are quite unable to explain *how* they use their breath—they simply breathe and sing!); but the mechanics can certainly be learned and improved.

The ideal singing breath is deep, wide and natural. Here is an exercise which I find helpful. On one deep breath, sing all five long vowels (AH, AY, EE, OH, OU), budgeting the breath so that all are of

equal duration and intensity, but holding the last (OU) a bit longer and finishing it on a marked *diminuendo*. Repeat this through one octave—not through one's full range.

This single exercise has three great advantages. It develops breathing and breath control; it helps in acquiring the pure vowel sounds which are the basis of good singing; and it perfects intonation and correct pitch.

Once correct breathing has been acquired, the breath must be sent up into the regions of resonance. Here again, as in the case of the vocal cords, natural structure is the determining factor. Color and quality of tone vary (for good or bad!) according to the width of the nasal passages, the porousness of the bones, the aching of the hollow spaces in which tone resonates. Vocal technique can improve tone by securing maximum vibration in the proper places—it can never change its natural quality.

In working for good resonance, keep the tone in the *masque* (the frontal nasal chambers). Try to feel it vibrate there. Sing towards the eyes! Resonance is also aided by much legato practicing. Try to sing like a cello. Among published works, the *Solfège* of Concone is excellent. There is also a small book of exercises (out of print and difficult to find) called *Studies of Lablache*, the great Neapolitan singer whom many people regard as a Frenchman because he changed his name. These latter drills are especially for the male voice—which brings up an interesting point of difference.

Do men and women singers work in the same way? The answer is yes, but because of differing physiological structure, the registers are very different. The woman's natural breath is instinctively higher. This means that she has to learn to breathe more deeply, always maintaining relaxation. The problem of the "top breath" exists for all singers, of course, and must be carefully guarded against. If you find the least tendency to move the shoulders up and down in inhaling a deep breath, your breathing is faulty. The origin of the breath is not the chest but the diaphragm where support comes from the strong muscles of the abdomen. But women singers, as a rule, have to learn this more consciously than men.

The analysis of good singing, as I see it, is to keep the throat relaxed, easy and in healthy condition and then forget about it. Develop proper breathing, and send the breath high and forward into the facial chambers of resonance.

But learning (*Continued on Page 50*)

Prelude XXII

This Prelude is a remarkable example of Bach's power to create music of deep, poignant beauty. Its harmony, resulting from the subtle, ever-moving contrapuntal voices, is rich in texture, almost orchestral in sonority. Play it without sentimentality and make the slowly unfolding voices sing. Grade 5.

J. S. BACH (1685-1750)

Andante sostenuto (♩=92)

PIANO

The musical score for Prelude XXII by J.S. Bach is presented in a single system with two staves. The key signature is one sharp (F#), and the time signature is 4/4. The tempo is marked 'Andante sostenuto' with a metronome indication of ♩=92. The score begins with a piano (p) dynamic and a 'dolce espress.' marking. The first staff contains measures 1-8, and the second staff contains measures 9-16. The third staff contains measures 17-24, and the fourth staff contains measures 25-32. The score includes various dynamics such as p, cresc., f, sf, dim., ff, and pp. The texture is rich with contrapuntal voices, and the harmony is subtle and poignant. The score includes fingerings, slurs, and articulation marks.

Motion-Repose

This composition contrasts a vigorous style with a tranquil style. The first section, *Allegro risoluto*, requires strong fingers and a flexible wrist; the section marked *Calma* should be played in a limpid, fluid manner. Grade 6.

Allegro risoluto (♩ = 92)

EFREM ZIMBALIST

PIANO

ff

ff R.H.

L'istesso tempo

ff R.H.

mp

p

mf

dim.

ff

mp *p* *mf* *dim.*

Repose - calma (♩: 56)

p *mp* *pp*

cresc. *rit. e dim.* *pp*

Dance of the Princesses

from "The Firebird"

Stravinsky is one of the great musicians of the 20th Century. This lovely excerpt from his music from the ballet, "The Firebird," composed in 1910, reveals the profound influence Rimsky-Korsakov had on Stravinsky's early style of composition. Grade 5. (See Page 3 for a biographical sketch) **Moderato** (♩: 72)

IGOR STRAVINSKY

Arr. by Henry Levine

PIANO *p dolce* *L.H.* *R.H.* *a tempo* *mf cantabile* *poco rit.* *p dolce* *mf* *mp* *p* *rall.*

From "Themes from The Great Ballets," arranged by Henry Levine [410-41016]

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29

Più mosso (♩: 92)

First system of the 'Più mosso' section. The right hand (R.H.) features a melodic line with various fingerings (1, 2, 3, 4, 5) and slurs. The left hand (L.H.) provides a harmonic accompaniment with chords and single notes. The tempo is marked 'Più mosso' with a quarter note equal to 92 beats per minute.

Second system of the 'Più mosso' section. The R.H. continues the melodic development with more complex fingerings. The L.H. accompaniment includes some triplet figures. The piece is in a key with one flat (B-flat major or D minor).

Third system of the 'Più mosso' section. This system includes dynamic markings such as *poco cresc.*, *mf*, *p*, *poco rall.*, and *pp dolce*. It also features the instruction *poco meno* above the R.H. staff. The R.H. has a section marked 'L.H.' and 'R.H. (sopra)'. The system concludes with a *rall.* marking for the L.H.

Moderato (♩: 72)

First system of the 'Moderato' section. The tempo is marked 'Moderato' with a quarter note equal to 72 beats per minute. The R.H. has a more active melodic line with many slurs and fingerings. The L.H. accompaniment is more rhythmic, featuring some triplet patterns.

Second system of the 'Moderato' section. This system includes dynamic markings like *mp*, *p*, *rall.*, *p dolce*, and *mf*. The R.H. has a section marked 'R.H.' and 'L.H.'. The system concludes with a *rall.* marking for the L.H.

Third system of the 'Moderato' section. The R.H. continues with a melodic line, and the L.H. provides a steady accompaniment. The system concludes with a *rall.* marking for the L.H.

First system of musical notation, measures 1-4. Treble and bass staves with various articulations and dynamics.

Second system of musical notation, measures 5-8. Treble and bass staves with various articulations and dynamics.

Third system of musical notation, measures 9-12. Treble and bass staves with various articulations and dynamics.

Fourth system of musical notation, measures 13-16. Treble and bass staves with various articulations and dynamics.

Fifth system of musical notation, measures 17-20. Treble and bass staves with various articulations and dynamics.

Sixth system of musical notation, measures 21-24. Treble and bass staves with various articulations and dynamics.

Minuet

from Symphony No. 40 in G Minor

Among the three symphonies which Mozart wrote in the summer of 1788 is the *G minor*, whose bitter passion and strength makes this work unique among Mozart's total output. In the *Minuet* Mozart has left the stately, dignified court dance behind and moves into a new realm, presaging the vigorous, sharply rhythmic scherzi of Beethoven. Grade 4 1/2.

W. A. MOZART

Allegro (♩:108)

PIANO

The musical score is written for piano and consists of 108 measures. It is in 3/4 time and G minor. The tempo is Allegro (♩:108). The score includes fingerings, dynamics (f, p, cresc., f, p), and a TRIO section marked 'Fine'. The score is divided into two systems, each with five staves. The first system contains measures 1-54, and the second system contains measures 55-108. The score is written for piano and includes fingerings, dynamics (f, p, cresc., f, p), and a TRIO section marked 'Fine'.

Dreams to Remember

Last month's issue carried I and II of this set of four pieces. This month we present III and IV. Play III in a singing style, bringing out the full sonority of the piano. IV should be played lightly, with the 6/8 bars divided into two large beats. Grade 3-4.

Andante moderato (♩ = 60)

III

FRANCIS HENDRIKS

PIANO

p

rit.

a tempo

mp

rit. poco a poco

ppp

a tempo

poco rit.

mp

rit. e dim. poco

a poco

pp

Allegretto (♩ = 80)

IV

p

mf

f

p cresc.

Last time to Coda ☺

Poco meno mosso

f *L.H.* *pp* *rit.* *mf* *a tempo* *rit.* *mp* *rit.*

D. C. al Coda

CODA

f *L.H.* *mp* *rit.* *L.H.*

From "Dreams to Remember" by Francis Hendriks [130-41097]
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Mazurka

This early work of Chopin has all the elegance and melodic charm that have come to be associated with his music. Do not let the bass accompaniment overpower the joyous melody. Grade 3.

FR. CHOPIN, Op. 7, No. 1

Vivace (♩.:50)

f *cresc.* *ff* *fz* *p scherz.* *f* *cresc.* *ff* *fz* *p*

First system of musical notation, measures 1-6. Treble and bass staves. Treble staff has various ornaments and slurs. Bass staff has block chords. Dynamics include *p*.

Second system of musical notation, measures 7-12. Treble and bass staves. Treble staff has many ornaments and slurs. Bass staff has block chords. Dynamics include *p legato*, *p*, *p non legato*, *fz*, and *poco rall.*

Third system of musical notation, measures 13-18. Treble and bass staves. Treble staff has many ornaments and slurs. Bass staff has block chords. Dynamics include *a tempo*, *cresc.*, *ff*, *fz*, and *p*.

Fourth system of musical notation, measures 19-24. Treble and bass staves. Treble staff has many ornaments and slurs. Bass staff has block chords. Dynamics include *p*, *pp*, and *sotto voce*.

Fifth system of musical notation, measures 25-30. Treble and bass staves. Treble staff has many ornaments and slurs. Bass staff has block chords. Dynamics include *rubato*, *poco rall.*, *a tempo*, *f*, *cresc.*, *fz*, and *p*.

Sixth system of musical notation, measures 31-36. Treble and bass staves. Treble staff has many ornaments and slurs. Bass staff has block chords. Dynamics include *f* and *fz*.

Purple Rhododendron

Mr. Moore is a prolific writer of light piano pieces. This waltz, composed in the tradition of the Viennese operetta, should be played with a rich tone. Grade 3.

DONALD LEE MOORE

Moderato

PIANO *p*

mf

f

Poco più mosso

p *poco rit.* **Fine** *mf*

f *mf* *rit. D.C. al Fine*

Gavotte

SECONDO

GOTTFRIED KIRCHHOFF
(1685-1746)

Allegro moderato (♩=126)

PIANO

From "Classic Masters Duet Book", compiled and arranged by Leopold J. Beer [410-40033]
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Rain at Night

Andantino con moto (♩=69)

SECONDO

SARAH LOUISE DITTENHAVER

Quietly, delicately

PIANO

From "Let's Play Duets" by Sarah Louise Dittenhaver [430-40121]
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una corda

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Gavotte

PRIMO

GOTTFRIED KIRCHHOF
(1685-1746)

Allegro moderato (♩=126)

PIANO

p *mf* *cresc.* *f*

Rain at Night

PRIMO

SARAH LOUISE DITTENHAVER

Andantino con moto (♩=69)

Quietly, delicately

PIANO

p *mp* *slower* *in time* *pp* *ppp*

(Listen to its music; listen to its sound. Pitter-patter, go to sleep and dream.) *dim. e ritard.*

Devotion

HERBERT RALPH WARD
A.S.C.A.P.

Andante con amore

VIOLIN

PIANO

mp *mf* *f*

mp *mf* *f*

rall. e dim. *a tempo* *mf* *a tempo* *mf*

rall. e dim. *mf* *a tempo* *mf*

rall. e dim. *f* *mf* *rall.* *p* *mf*

rall. e dim. *f* *mf* *rall. e dim.* *mf*

f *rall. e dim.* *mp*

p. *p.* *p.* *p.* *p.* *p.* *p.*

1. *rall. e dim.* 2. *rall. e dim.*

home is o - ver Jor - dan, — Deep — riv - er, Lord, I want to cross o-ver in-to camp-ground.

dim. > rit. p

a tempo *poco rit.* Oh, don't you want to go — to the gos - pel —

mf a trifle faster

feast, — That prom - ised land — where all — is peace, — Oh! don't you want to go to that

f dim. p cresc.

prom-ised land, that land — where all is peace? — Deep — riv - er, my home is o - ver

dim. e rit. Tempo I p

Jor - dan, — Deep — riv - er, Lord, I want to cross o-ver in-to camp-ground. —

p molto rit. pp più rit. p molto rit. pp ppp

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Carillon

CHARLES L. TALMADGE

Slow and with much expression

MANUALS

PEDAL

mp Sw. Strings or solo stop

pp Chimes or soft 8' Flute

B *ad lib.*

p Ch. soft 8' Flute or Unda maris or both

soft 8' & 16'

Ped. 31

rit.

a tempo

rit. thumb

pp

pp

Gt. & 8' Fl.

Change to softer registration

Last time to Coda

Like a Chorale

A# Sw. Vox Humana & soft 8' Flute

mf

Majestically

rit.

pp

ff

A# Gt. Full Organ

Ped. 63

rit.

pp

ppp

A# Sw. or Echo

CODA

ppp

Grade 2 1/2.

J. BRAHMS

Arr. by Ruth Bampton

PIANO

f

p

f

From "The Child Barks" by J. E. Gaik and P. Remater [410, 41014]

From "The Child Brahms" by L.E.Coit and R. Bampton [410-41014]
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No. 130-41099

Grade 2.

Scampering Whole Steps

Allegro con umore (♩.:58)

MARGARET WIGHAM

[illegible]

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I Wish I Were A Duck!

Allegretto (♩:108)

MAE-AILEEN ER

PIANO *mf* Oh how I wish that I were just a lit-tle yel-low duck! I'd nev-er rub-bers

have to wear, or stay out of the rain. Oh how I wish that I were just a lit-tle

duck! I'd lit-tle yel-low duck! splash in all the pud-dles, And get my feet all

pp

Fine

wet. I'd swim in all the swim-ming holes, And moth-er'd nev-er fret. *mf* Oh

D.S. al Fine

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Forward, March!

Moderately fast (♩:138)

BERYL JOYNER

PIANO *mf*

mp *mf* *f* *f*

L.H.

Fine

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Why?

Gr. 4

R. SCHUMANN, Op. 12, No. 3

Langsam und zart (*Slowly and tenderly*) (♩ = 63)

PIANO

MUSIC AT INTERNATIONAL FRIENDSHIP GARDENS

(Continued from Page 20)

such a favorable impression on the audience that a fund was started to buy an electric organ to be kept permanently at the Gardens.

Dr. Rudolph Ganz, president of the Chicago Musical College, gave a piano recital one evening.

A few of the operas given include "Faust," "The Mikado," "Il Trovatore," "Tales of Hoffman" (when Giuletta arrived and departed in a real gondola), and "Hänsel and Gretel" (when the two children slept on a real, grassy mound).

The growing evergreens and poplars and the grass on the stage provided a perfect setting for a scene from the "Magic Flute."

One special occasion was when there was a Folk Dance Festival with three hundred participants. There were seven groups of nationals from Sweden, Japan, Poland, Lithuania and Russia who performed native dances, besides American Square dances and a group of colored dancers. Another time the Klompen Dancers of Holland, Michigan, appeared.

Antoinette Rich of Chicago presented her Piano Symphony which is composed of ten white spinet pianos placed on tiers.

There has also been an accordion band from Hammond, Indiana, and the Harp Ensemble from Indiana

University at Bloomington.

The night a group from the Chicago Symphony Orchestra played at the Gardens, the aurora borealis put on a wonderful display. All electric lights in the theatre were put out, except those on the musicians stands, and the audience was completely thrilled by the combination of harmony and nature.

The renowned Carnegie Steel Band and Chorus have appeared several times.

Mr. J. Virgil Stauffer, the executive director of the Gardens, is a graduate pianist of the Chicago Musical College. Miss Florence Smith is the musical director at the Gardens and is also president of the International Friendship Gardens Music Festival. She is a doctor of music and also the organist of the Christian Church in Michigan City.

The finals for the contestants of the Chicagoland Music Festival in August each year from northern Indiana and southern Michigan are held at Friendship Gardens, and take all day. They are for vocalists, men's, women's, and mixed choruses, for pianists, and violinists, for trombonists, piano accordionists, fretted instruments, both individually and in groups, adult and juvenile bands, baton twirlers, and flag swingers.

The baton twirling and flag swing-

ing contest with between three and four hundred participants is the largest in the United States.

The Gardens dedicated to England, France, Scotland, Poland, Switzerland, Australia, Holland, Norway, Sweden and others are replicas of formal gardens in those countries; that is, as near as they can possibly be in such a small area.

The Greek garden depicts an ancient legend of a father and his four sons who ruled the world. They are represented by five slender evergreens with square tops, placed close together. One, taller than the others, is the "father."

There is a cradle hedge on both sides of the entrance to the Scotch garden which attracts considerable attention. The English garden is perhaps the most pretentious with its evergreens, large boulders, and three entrances and exits, while the Polish garden is probably the most colorful.

There is also a Little Symphony Theatre sheltered from the other gardens, where small concerts, meetings of various groups, and weddings are held. At one end there is a raised, grassy platform that is large enough for a full symphony orchestra, and at the other end there is a mirror pool, all making a most delightful place. Tall trees form the "walls" and shut it off from the rest of the gardens.

To add to the attractiveness, there

are mazes, mirror pools, long vistas, two pure white swans (from the Century of Progress), a couple of flamingos, two church bells, and several summer or tea houses. The large replica of the Freedom Bell, which toured America recently, will be shown to visitors this summer.

There is a lilac lane and a tulip lane. The largest garden is the Rose or Persian Garden, where thousands of roses bloom from June until late fall. There are conventional paths across it for the convenience of visitors who all wish a close view of the growing gems. Beds of flowers and meandering borders are scattered all over.

Two of the Stauffer brothers live in the Alaska building from the Century of Progress. This was the contribution of our Federal Government to the enterprise.

By constant care and attention, these Gardens have been developed until now they have taken their place with the most famous in America. They are also situated the farthest north of such gardens and are unique in the purpose to which they are dedicated.

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MUSIC IS AN INDIVISIBLE WHOLE

(Continued from Page 11)

gets lost. At such times, it is good to stop playing the work for a while. When I began public engagements, I was asked to perform the Schumann *Concerto*, so frequently that I feared such saturation. Accordingly, I "rested" it for two years and came back to it with a new freshness and added vigor.

The great point is never to forget that music is an indivisible whole . . . not "technique" in one place and "feeling" in another, but one single expression. One needs disciplined fingers to bring out musical meaning, but mechanics should never be practiced as a thing apart; always as music. Thus, I prefer to practice difficulties in their musical context. After the first years of study, scale passages in Mozart and Beethoven are more helpful than plain scales. For several reasons! First, it is hard to put thought and feeling into isolated scales, with the result that fingers develop while mind and heart lie still! Also, by separating "technique" from "music" in practice, and then suddenly bringing them together in a work, you may find yourself so startled by the rush of the music that your fingers slip. The solution is never to practice mechanics as something apart

from music. Work at difficulties where they occur in the text—always beginning a few measures ahead and continuing through a few measures after. By linking the difficulties to the passages where they lie, you gain smoother continuity.

After the early years, it is good to practice *etudes* as music. I find entertainment in playing through Czerny as if the various drills were pieces—with pedal, shading, phrasing, color, meaning. My fingers benefit from the drill values, while my mind and my emotions are also busy making them sound like music. In the same way, the simpler sonatas of Haydn, Mozart, and Beethoven afford excellent drill material which is also *music*.

I am fortunate in never becoming fatigued at the piano. When I played for the Jeunesse Musicale, in Brussels, I gave two performances (major works) each day for seven days, and left the engagement as fresh as when I began it. People asked my "method" of avoiding fatigue and so I began to think about it. The answer, I believe, is never to use a position or a gesture which is not entirely free, comfortable, and *natural*. I find that a less-than-perfect gesture (or position) which feels

natural is more useful to me than the one built according to the rules. We must begin with the rules, to be sure; but sooner or later each playing hand must adjust itself to the needs of its inborn structure. One has only to observe the hand-uses of our major pianists—no two use their hands the same way, yet they all make great music!

Music-making presupposes a study of style. Technique (which means not finger mechanics, but the complete means of getting musical results) varies with each composer. You cannot play Liszt, Couperin, and Ravel in exactly the same way! Thus, technique roots in a knowledge of styles.

Further, pedal use is important. It should never be used as a blur to conceal deficiencies! A good sense of style helps to guide you in the use of the pedal (using none in the works of the old masters like Couperin and Rameau). And at each stage of work, one should refresh one's knowledge of the printed indications. They were put there by the composer! Thus, they represent the first step of serious study, and should never be taken for granted. During my tours, when I often perform the same work several times a week, I

find it most helpful to study the printed text *every day*.

Sonority of tone is aided by attention to the *interior* of the music. Too often students content themselves with studying the melody line and the bass. This is a mistake. Sonorities improve with a study of the inner voices (where, harmonic resolutions often occur), and these interior parts should be carefully explored—separately, in combination, in contrast. I find it a help to sing the lines of the various voices as I practice a passage, both for emphasis and for phrasing according to the natural breath.

The student should, of course, read much music. Also, he should play chamber music, both as an aid to reading and as a means of enlarging his knowledge of musical forms and structures. Nor should he work so exclusively at his music that he shuts out opportunities to read fine books, to study great pictures, to enlarge himself in nature. The development of heart and mind is of equal importance with the development of fingers, for, while piano playing proceeds through the fingers, it should never be separated from the making of *music*.

THE END

FORGET ABOUT YOUR THROAT

(Continued from Page 26)

to sing involves more than vocal mechanics. The tones one produces must convey music! Which brings us to problems of interpretation. Here for the third time, I must call attention to the difference between inborn abilities and studied development. The truly great interpreter, like the great dramatic actor, draws on a natural gift. Call it "personality," or vitality, or whatever you like—it is there, within him. Less gifted individuals have to learn what to do.

The first step, I think, is building up a fund of confidence in oneself. The student who is sure of himself, his work, the value of what he has to say, makes a stronger impact on his hearers than the one who is constantly afraid. Thus, one should early learn to depend on oneself. Test your exercises by how they feel to *you*—remember that the best teacher in the world can't get inside *your* diaphragm; he can explain and direct, but *you* must be the final judge in terms of your own sensa-

tions. In interpreting, *you* must assume the responsibility of studying the words and music and discovering what they mean to *you*.

The next step is to enter into interpretative values by mastering the languages in which you sing. Here the American student, I think, faces a special problem—and I am constantly amazed by the excellent way he solves it. In Italy, French and German operas are sung in Italian; the singer has no problems in penetrating to the deepest meaning of his texts. And, while the Italian recitalist sings in several languages, the entire field of recital activity is less than it is here. The American student must learn to sing both operas and recital songs in several foreign languages.

Now, the point in learning languages is to penetrate more deeply than the mere dictionary-translation of the individual words. One needs a certain amount of feeling for the language itself—its color, its spirit,

its idiomatic expressions, and inflections. Thus, the best way to proceed is to combine rigorous study of grammar, reading, etc., with *much* practice in hearing and speaking the foreign tongue. I cannot sufficiently stress the point that perfection of pronunciation, while desirable of course, is secondary to the fluent feeling for the language. I must say here that I have been amazed and delighted by several of my young American colleagues at the Metropolitan, who (without ever having lived abroad) are able not merely to sing but also to converse—to live, actually—in French, German and Italian. For them, interpretative problems are immediately cut in half.

Another way of deepening interpretative values is to study the emotion of the music. In all great works, you will find that the composer has wedded musical line and textual significance so closely that one helps the other. If the words speak of love—or patriotism, or anger, or re-

bellion—the music reflects an identical emotion. Thus, one serves the meaning of the music in addition to mastering the text.

In the last analysis, it is just this ability to forget self and serve the meaning of the music, with complete love and faith, which is the essence of the artist. It is delightful to sing around the house, but art is something different! Which brings us back to the point at which we began. Learn to sing well, certainly—but even before you concentrate on singing, make certain that you are endowed with the qualities which alone can make your studies successful. Don't confuse a love of art with the ability to serve it!

THE END

ILLUSTRATION CREDITS

14—Eugene Ericson

26—Villani Bologna
Bruno, N.Y.

I'LL TAKE THE LOW ROAD

(Continued from Page 18)

heard before. So she drags along at a snail's pace for almost a year—the teacher scolding, her mother scolding and the awful old scales going on forever with a dull piece or two thrown in for good measure. But one day when mother isn't listening, Susan picks out a favorite melody with one finger. That is more like it! She can hardly wait to play it for teacher. And teacher, if she is a right thinking person will be just as delighted because she has found the right opening to make music really live for Susan.

Susan's teacher spends the whole lesson period showing Susan how to put chords to the melody Susan has picked out so laboriously and the child goes home triumphant—she can, at last, play a familiar tune and what's more she did a part of it all by herself. And, by following up this experience with a fairly thorough discussion of the fact that all music is put together in just the same fashion, and by letting Susan take the lead for a little while in playing the things that mean something to her, the problems of that music teacher are in a large part over. Susan takes a keen interest in her music, is constantly striving to play other tunes, has obtained a little of the mechanics of composition and has learned the most valuable lesson of her musical education—to experiment. I would personally guarantee that Susan will never lose her interest in music. She will have to be told to practice occasionally, as all children have to be told, but she won't ever consider giving it up!

Perhaps the most discouraging thing a teacher does to today's students is to refuse to allow them to play the so-called "popular" music. In my opinion (which I find is also the opinion of many of the truly great pianists of our day), popular music is extremely important—it is as American as the Fourth of July! What better way could one find of

teaching a good, solid rhythm foundation? And, most important of all, don't forget for the majority of students—adult and children alike—popular music is where the interest lies. Now, doesn't it seem reasonable to assume a person will put more effort and time on something in which he is truly interested? After all, we don't all like spinach, either!

Think of the dozens of busy adults who want to learn to play for their own and their friends' entertainment, but who can find no time nor heart for endless hours of scales and technique. Wouldn't you think it would be evident to any teacher that grown people, some with children, some working, but all above the age of 20, could hardly be expected to become great artists? And yet, most teachers give them the same training they give the children, worry over all the minor details and finally discourage the person to the extent that he gives it up as hopeless. It is too bad those teachers cannot be shown how very much they are missing—there is so much pleasure to be had from working with adults and trying to help them develop a style of their own. So what if it is Boogie?

In short, if teachers would but realize that each pupil is an individual with entirely different needs and attitudes, likes and dislikes, and would treat them accordingly, there would be fewer people wanting to play and more actually playing. There would be also the satisfaction of losing no pupils for lack of interest, and the teachers, themselves, profit in that they keep abreast of all the latest hit-tunes as well as their beloved classics. The students of such a teacher will always love music and will always play—be it very well or just mediocre. One must bear in mind that music is an outlet and a very good one and the satisfaction one gets from playing is something all his own.

THE END

ADVENTURES OF A PIANO TEACHER

(Continued from Page 21)

keyboard aims and to control the infinitely subtle dynamics which the music expects from him. One sure indication of a free body is the almost imperceptible forward and backward movement of the torso as it coordinates with the phrasal activity of the music. Nobody objects to this if it is not excessive. What then can be anything but beneficial about a relaxed face portraying the music's emotion? Like the torso swing the facial mobility must never be accentuated or extreme, but slight and fleeting.

Try the following yourself or

(even better) on your students: Play (up to tempo) a passage or portion from one of your light, rapid pieces, or a minuet or dance. As you play it with an immobile body, frown and glue your eyes to the keyboard . . . Then pause, take a deep, relaxed breath and play the passage again. This time smile slightly as you play, and glance up and away from the keyboard once or twice . . . Which way was more accurate? Which sounded better? Which felt better? . . . If the answer to these questions is No. 1, you are a poker-face . . . Better not try to change!

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PRACTICING MEANS THINKING

(Continued from Page 25)

then play the passage again with these thoughts in mind. This sort of practice will bring results in a very short time.

Even after the more difficult passages are fairly well mastered, it is a mistake always to begin practicing a study from the beginning. Most studies can be divided into three sections, and sometimes the practice should begin with the third section, sometimes with the second, and sometimes with the first. In this way an equal amount of time and freshness of mind will be spent on all three sections and the study thoroughly learned. This principle of practice can be applied from quite early grades.

When working on studies, the player must keep in mind the necessity of maintaining a round, vibrant tone. This can be done if the tempo is slow enough to begin with. But if a faster tempo is taken before the notes are well learned, the intonation may possibly be good but the tone quality will certainly suffer. A slow tempo enables the student to think what he is doing.

Solos should be prepared in very much the same way as studies; that is, after a preliminary run-through, the difficult passages should be isolated and practiced separately. Unless there is some particular reason for learning the solo in a hurry, it will not matter if the easier portions are left untouched for several days after work on the solo has begun. For the student with limited practice time, this is the only method to follow: he must concentrate at first on what is hardest. When the difficult passages are brought under control, less time need be spent on them, and the time thus saved can be given to the easy passages.

In the preparation of a solo it is highly important that from the beginning the student pay close attention to all marks of expression. However difficult the passage may be, however slowly he may be playing, he should endeavor to give expression to every marked crescendo, to all accents and to all staccato dots—in short, to all markings which indicate how the composer wished the piece to be performed. In this way an integrated rendition will be developed, for the technique necessary for expression will have been built up together with the technique of accuracy. When, because of the slow tempo of practice, a long bow stroke must be broken, it should be divided into three, so that the next marked bowing may start with the correct stroke.

Another point that needs thought in the practicing of a solo is TONE. A solo is intended, sooner or later, for performance in front of an audi-

Violin Questions

By HAROLD BERKLEY

AN APPRAISAL SUGGESTED

Mrs. J. W., British Columbia. There are many hundreds of thousands of violins, varying in quality from terrible to very good, that bear a correctly worded Stradivarius label. This being the case, it is impossible for anyone to give an opinion on any such violin without first examining it carefully. If you have any reason to believe your violin is a good one you should communicate with one of the firms that advertise on this page and find out what the fee would be for an appraisal. It would not be large, and if you considered the expense worth while you could then send the violin to that firm. I should warn you, though, that the chances are small of your violin being worth more than \$100. Most violins bearing a "Strad" label are worth less than that.

AN UNCERTAIN QUERY

Miss E. S., South Dakota. I don't quite understand your query regarding "the name of the firm that handles used instruments." Every violin dealer handles used instruments, for the vast majority of violins on the market today are second-, fifth-, and even fiftieth-hand. If you want to have a violin appraised, send it, carefully packed, to one of the firms that advertise in ETUDE, and you will be sure of having an authoritative opinion on the value and origin of the instrument.

A POSSIBLE STAINER

F. W. J., Pennsylvania. The chances are that your violin is a copy and not original. There are hundreds, probably thousands of copies in existence for every genuine Stainer that still survives. But by all means have your instrument appraised by an expert.

DON'T RUIN YOUR VIOLIN

G. M., Pennsylvania. Now, for heaven's sake, don't begin to ruin

your violin by using plastic wood to build up the depressions under the feet of the bridge. These depressions can be eradicated, but if the tone of the violin is not to be impaired, the work must be done by a skilled repairman. It is a ticklish job. There are a number of repairmen in Philadelphia and New York who could do it for you. You apparently have a good violin—don't fool with it.

ADVICE ABOUT A CELLO

K. S. M., Manitoba. I can obtain no information regarding the cello maker you mention. As he is a contemporary, I do not give his name. If you are contemplating the purchase of a cello, why do you not buy it through a reputable dealer? Then you would always be sure of getting the purchase price allowed to you on a trade-in for a better instrument. On a modern instrument one always takes a chance on whether it will improve or deteriorate as the years pass. It always pays to play safe.

CONCERNING NEW MATERIAL

L. O. H., Michigan. As regards teaching material from the beginning to Kreutzer, I would advise you to look through your files of ETUDE to find the issues for Feb. 1947, Aug. 1948, Feb. 1949, and Dec. 1949. If you do not have access to these copies, write to me again, enclosing a stamped, addressed envelope. (2) "New" approaches to violin teaching are not necessarily better than the older approaches. Novelty is not necessarily virtue. There are many "new" methods that have nothing to recommend them but novelty. As for the teacher you mention, I admire his business ability but am not sure about the soundness of his system. (3) As for books "expounding" new ideas, you may find something valuable in the various Bornooff publications, and you may be interested in my book, "The Modern Technique of Violin Bowing."

ence; the quality of the sound, therefore, must be pleasing. If it can be made eloquent, so much the better. But, merely pleasing or expressively eloquent, TONE must be in the student's mind always when he is working on a solo, whether he is practicing the melodic passages or the most difficult technical passages.

Instinct and a capacity for imitation can carry a student for quite a while, but what really makes of him an interesting and respected violinist is instinct plus thought plus patience. Given these three qualities, a student of even average talent can go a long way.

THE END

Organ Questions

Answered by FREDERICK PHILLIPS

• Please give your opinion of the following organ specifications, the price and the space required; also any corrections or additions. **GREAT**—Open Diapason 8', Concert Flute 8', Melodia 8', Dulciana 8', Clarabella 8', Octave 4', Flute 4', Chimes, Tremolo. **SWELL**—Bourdon 16', Flute d'Amour 4', Fifteenth 2', Piccolo 2', Oboe 8', Vox Celeste 8', Salicional 8', Violin Diapason 8', Violina 4', Trumpet 8', Stopped Diapason 8', Vox Humana 8', Erzhaler 8', Tremolo. **PEDAL**—Bourdon 16', Diapason 16', Cello 16', Flute 8', Melodia 8', Flute 4'. Usual couplers, etc.

—F. L. F., Penna.

Generally speaking, the specifications given would be quite satisfactory, with one or two qualifications. We do not quite see the need for both Concert Flute and Melodia on the Great, as they are very similar in tonal quality. The Trumpet might be better on the Great than the Swell, and in its place on the Swell use a Cornopean. In the Pedal the Flute 8' and Melodia 8' are quite similar; why not use either one but not both? We can not think of any additions that would mean much in the way of improvement. The matter of price is very uncertain under present conditions, and we should hesitate to give more than a very, very elastic "estimate"—possibly in the neighborhood of \$25,000. The space also is a rather difficult matter to estimate at all accurately, but roughly speaking a chamber about 20 by 30 feet should take care of things, allowing from 15 to 20 feet in height to provide for pedal pipes. We definitely suggest that you contact some reliable organ builder for more authentic information on these subjects.

• I would like to know the latest on the pipe organ versus the electronic organ. How do the two compare in tone, and to what extent will the electronic displace the pipe organ? I have been told that some pipe organ manufacturers are substituting electrically operated speakers for the 16 foot pipes with very little noticeable difference in quality.

—E. S., Nebraska

We are sending you a copy of an article by Dr. McCurdy in the ETUDE of January, 1949, which covers this question quite thoroughly, and we believe, quite fairly. During recent years the electronic

instrument has undergone definite improvements, and is therefore better suited to church use than some of the earlier models, but if the money is available for an adequate pipe organ many authorities recommend such an organ. Actually, the best plan probably is to very thoroughly try out each of the electronics in which you might be interested, and also contact a few reputable pipe organ builders and have them demonstrate some of their organs already installed in other churches of about the size and price you would require for your own church. The electronic organ is undoubtedly here to stay and will meet a definite need under certain circumstances, but to what extent it will replace the pipe organ would be very hard to predict. The writer has been informed that the substitution of the 16 foot stops to which you refer has proved satisfactory, but he has no personal knowledge of such a case.

• We use piano and single keyboard organ together at our church, and wonder if any music is arranged for these two instruments. We use old favorite hymns and want to play for the offertory. The organist has to keep pretty well to the tune but the pianist is able to fill in with running accompaniments. Please let us know what music is available. (2) Also please advise why the right hand keys on the organ sound squeaky. The organ is new to our church, so we are all afraid of it.

—Mrs. H. G., Pennsylvania

We suggest that you purchase a copy of the "Lorenz Folio of Organ and Piano Duets," which contains numbers for piano and one manual organ together. It will be necessary to obtain two copies, one for the organist and another for the pianist. Your local music store will probably have it, or it may be obtained from the Presser Co. You might also be able to use "Concert Transcriptions of Favorite Hymns," "More Concert Transcriptions of Favorite Hymns" and "Eighteen Hymn Transcriptions," all by Clarence Kohlmann. These are variations of hymn tunes written for piano, but they could be used in this way: the pianist play as written and the organist simply play the hymns in the original form as found in the hymn books. We believe in most cases the keys will correspond and the arrangements go together.

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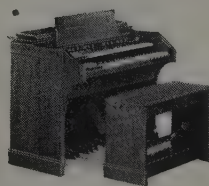
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Junior Etude

Edited by Elizabeth A. Gest

The Three Kings

By Gertrude Greenhalgh Walker

BARBEMAY came home from school loaded down with books. "Look, Mother all these books to study for exams. I know I'll never have time to practice."

"Now, listen Barbemay, you'll have plenty of time to practice and make the honor roll in school, too, if you just let the Three Kings help you!"

"Who in the world are they?"

"They are very important KINGS, Barby. One is named THINKING. When you practice let THINKING help you before you even touch a key. That will save you lots of time and trouble and prevent you from making even one mistake. Thinking means to look at the title, composer, and Opus number of the composition; looking at the key and time signatures, finding the best fingering to use, the correct use of the pedals;

the meaning of the expression marks, what touches you should use and the plan of pattern of the piece."

"Well, Ma, I think you have something there! What's the name of the next King?"

"His name is WORKING. When he joins forces with THINKING, success is sure to follow."

"That's wonderful!"

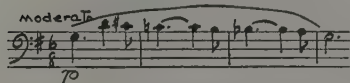
"But, just a minute, Girlie. There is a bad King called SHIRKING, and if you give him a chance, he will spoil everything. In fact, he was the one who was trying to make you give up your practicing during exams."

"Never fear, Mother. SHIRKING will never enter my life. I'll see to that right now. And I'll call on THINKING and WORKING to help me be an honor student in music as well as in school."

Who Knows the Answers?

(Keep score. One hundred is perfect)

1. The combination of two violins, one viola, 'cello and piano is called a ———? (10 points)
2. In Wagner's Opera "Lohengrin," the Knight Lohengrin comes in a boat drawn by a



swan, to rescue his heroine. What was her name? (20 points)

3. A great many pianists play the *Black Key Etude*, composed by a famous composer. What was his name? (15 points)
4. How many thirty-second notes are required to fill one measure in three-eighth meter? (10 points)
5. If a major scale has five flats

in its signature, what is the letter name of its sixth degree? (5 points)

6. Which of the following words relate to music: canon, calamus, calando, cannon, carillon, cariole, chant, chanticleer? (5 points)
7. Is Tosca the name of a composer, a musical term meaning staccato, an orchestral conductor, or an opera? (5 points)
8. What is the surname of a composer whose given name was Edward Alexander? (10 points)
9. On what degree of the scale is the supertonic triad formed? (10 points)
10. From what is the theme given with this quiz taken? (10 points)

Answers on next page

The Waltz That Was Lost (Playlet)

by Leonora Sill Ashton

CHARACTERS: Johann Strauss, composer; Madam Strauss, his mother; Hilda and Rosa; Gretchen, a maid; Hans, an errand boy.

SCENE: Interior with piano, chairs, and table. Books, sheets of music, and music paper scattered around. A man's shirt hangs on back of chair. Enter Gretchen with broom and duster; looks around room.

GRETCHEN: Again! Everything upset! And guests coming in a few moments! If only Mr. Johann would keep——. (*Begins to clean room, straighten music, pick up papers, etc. Singles out one sheet of music.*) Well, here's another waltz he has written. No wonder they call him the Waltz King. But he should be called the King of Carelessness. (*Dusts room as she hums. As Madam Strauss enters, Gretchen picks up broom and duster, also the shirt, and runs out. In response to knock on door, she admits two ladies and ushers them into room.*)

MADAM STRAUSS: Oh, Hilda! I'm so glad to see you; and Rosa! Sit down. It is so nice to see you. You have been away so long.

HILDA: Tell me, has your son written any new music lately?

play it for you if I can find it. Where is that waltz? (*looking around*)... Gretchen! Gretchen, come here! I wonder if Gretchen could have destroyed that sheet. (*Enter Gretchen*). Oh, Gretchen, that waltz—the new one—Did you see it? I can not find it. It is lost. (*Man's voice is heard outside, calling, "What is lost?"*) (*Enter Johann*).

JOHANN (*greeting the ladies, then his mother*): What are you worried about, Mother? What can you not find?

MADAM STRAUSS: Your new waltz. It is not on the piano, nor on any of the music pads!

JOHANN: Of course not, mother. That music came to me when I was walking on the river bank. I had no paper with me and no place to write it down so I wrote it on my shirt! (*looking around the room*). I left that shirt on the chair so I could copy the waltz. It's not lost—not unless it has gone to the laundry!

GRETCHEN (*horrified*): That shirt! The one that was on the chair? Why, I put that in the laundry and the boy is at the door now. (*She rushes out and is heard calling Hans! Hans! Come back!*)

MADAM STRAUSS: Ah! It is lost—that beautiful waltz. (*The two ladies shake their heads and Johann hunts for it*).

GRETCHEN (*entering breathlessly*): Here it is! The shirt and the music!

JOHANN (*taking the shirt eagerly*): Good! Now I will play this melody for you. (*Places shirt on music rack*). I shall now call it the Waltz That Was Lost, but it's real name is going to be THE BEAUTIFUL BLUE DANUBE. (*As he plays, Gretchen and Hans join hands and dance, followed by the two ladies who do the same. Madam Strauss smiles happily as she rocks in her chair to the rhythm of the Waltz*).
Curtain



A Cliff on the River Danube

RIVER AND MUSIC

by Aletha M. Bonner

A melody in music,
Of Europe's mighty stream—
By Johann Strauss, composer,
Is this Blue Danube theme.
From Germany's Black Forest,
This river, deep and strong,

Is joined by tributaries
As South it swings along.
For many miles it travels
To reach its final sea—
The Black Sea, where it empties
In steady, rhythmic glee.

NO CONTEST THIS MONTH

Results of February Puzzle Contest

Answers to Chain Puzzle

Opera - Adagio - Organ - NoteS - Staff - Flat - TubA - Accidental - Legato - OratorIO. It was also possible to use the word *andante* for *adagio*, followed by English horn instead of organ. Also, there was a slight misprint in No. 8, where the word note should have been the word not, but the contestants all seemed to take this for granted.

Prize Winners for Chain Puzzle

- Class A,**
Martin Berkowitz (Age 15),
New York
- Class B,**
Shirley H. Campbell (Age 13),
Canal Zone
- Class C,**
Carol Jane Carlson (Age 11),
Montana

Honorable Mention for Chain Puzzle (in alphabetical order).

Naomi Anderson, Winifred Andrew, Gretchen Archer, Theodore Beardsley, Stephan Baranowski, Charmaine Bender, Mary Ann Braden, Jay Chambers, Margaret Ann Davis, Remo Fioroni, David B. Green, Jr., Sandra Green, Martha Hiten, Bryan Hurst, Joan Jackson, Sharon Maureen Lougheed, Liz Maury, Linda Mercante, Linda Kay Moon, Carol Mae Mott, Ida Mae McCutchan, Jackie McDonald, Tecla MacFore, Edith McIntyre, Jimmy McSweeney, Karen Peterson, Carol Purdy, Judith Ross, Roger W. Roszell, Linda Russell, Ann Scholtz, Miriam Sherman, Jessie Rae Stane, Bryan Sweigert, Beth Weatherly. (Many other good papers were received, also some which did not follow all the rules. Don't forget to give both age and address!)

Letter Box

Send replies to letters in care of Junior Etude, Bryn Mawr, Pa., and they will be forwarded to the writers. Remember foreign mail requires five-cent postage; foreign air mail, 15 cents. Do not ask for addresses.

Dear Junior Etude:

I can not speak English very well so I go to our Civil and Information center to study it. There I find the ETUDE and enjoy reading the Junior Etude. I play violin and am in the second violin section of our symphony orchestra. The members of our orchestra all work in the day time so consequently we can not have enough time for rehearsal. We give a regular concert every year. I like J.S. Bach's music and I like orchestra music of all composers. I would be very glad if others who are interested in music would write to me.

Shinishi Osugi (Age 20), Japan

I have studied piano for several years and hope also to take voice lessons. I would like to hear from other music lovers.

Marthena Hamblin (Age 14), Mississippi

Junior

Accordion

Band,

Seward,

Alaska



Helen Kekoni, Bary Davis, Mary Heady, Sandy Kekoni, Lanny Reed, Mickey Bill Muis, Nordell Carroll, Tony Murkowski, Jr. Forrest Tressler, Dickie Erickson, Bruce Lewis, Kathryn M. Baker (Mike Warriner and Darlene Svoboda absent).

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CASALS' APPROACH TO TEACHING THE CELLO

(Continued from Page 17)

however much they may have been analyzed later on. (Incidentally they provide yet another example of how all things artistic, like all living things, are based upon *organic*, rather than upon merely symmetrical or stereotyped principles).

We may say, therefore, since this is but a theoretical account in which it is simpler to speak in terms of scales than of living music—we may say that in a rising scale, although the primary pivots (the tonic, the subdominant and the dominant) will be more or less fixed, every other degree will be drawn slightly upwards. Whereas in descent, where Casals, by the way, generally uses a different fingering, such deviations will occur in different positions, though based on the same natural principles; this being also true of minor scales. Now since scales are the foundation of practice—it is well known what a large proportion of his practicing hours Casals has always devoted to these—expressive intonation should soon become habitual. This is not to say, however, that it should ever lose its flexibility, its essential *organic* quality. In some contexts for instance, it will be more marked than in others, according to the special harmonic and melodic exigencies of the moment and according to every other demand of expression. And it is for this reason (among others) that it can never be employed in a merely imitative way, an intuitive grasp of its *instinctive* basis being absolutely essential, just as is the case with *rubato*, *vibrato* and *glissando*. With this end in view, the student is advised to develop his ear by ever more acute listening and experimentation, beginning, for example, by analyzing a recording made by Casals (e.g. the slow movement of Elgar's cello Concerto or a Bach suite). Eventually the natural, indeed inevitable, *raison d'être* behind expressive intonation should gradually make itself felt.

Now if *justesse expressive* enhances music's sense of progression—in other words, the feeling it imparts of an inevitable expressive flow—just as *rubato* achieves this with regard to rhythm, transforming mechanical metre into a living pulse*, so Casals' second main principle, his percussive technique, enhances the resonance and clarity of the actual sounds. Again this is a principle that is basic to his whole style and technique, and brings about an extraordinary sense of vitality and precision. The fingers of the left hand, which should be

curved naturally, are to be developed so as to fall like hammers—but hammers that are furnished with springs. In Casals' words, they should be "thrown" and allowed to relax immediately upon striking the string. And in order to achieve this springing vitality Casals advises frequent practicing without the bow, especially in the practice of scales. For if used properly, this technique should enable scales to be played with such marked percussion (though entirely without strain) that each note sounds clearly by means of the fingers of the left hand alone. Open strings, in ascending scales, are set vibrating by a slight plucking by the first finger, which, by the way, should not have left its place on the preceding string. And in descent, this plucking by the fingers of the left hand is made the constant principle, it being effected by each finger as it leaves the string. Once again the scale should sound clearly without any use of the bow, and again there should be no sign of stiffness or strain. When eventually the bow is used this technique should still be employed so that notes are now activated by the left hand percussively as well as by the right. The enhancement of the qualities of clarity and resonance, and the general intensification of the cellist's style have perhaps to be witnessed to be fully appreciated.

An extension of Casals' percussive technique is what is called the 'lizard movement'. This concerns certain changes of position, and should also be practiced in the first place without the bow. Its main aim is to produce a movement that is quick and clean—in fact as darting as a lizard—combined, however with complete relaxation and ease. In the following passage for instance, the third finger must be allowed to hover in anticipation before darting forward onto the first, and the change should sound inevitable:



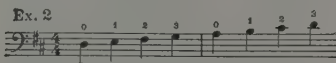
Moreover, strength should derive from the weight of the whole arm rather than from a continued pressure of the fingers.

Similarly, when descending by steps of a semi-tone Casals often "jerks" down, using the same finger for both notes. This movement which must also be clean and relaxed, is especially advantageous when employed in the highest positions, for there it is often otherwise impossible to play semi-tones in tune, the space between two fingers being too small. And similarly with highly-placed trills: in order to play these in tune (when a semi-tone apart), it is often necessary for the higher finger—the finger that trills—to strike the fingerboard in such a way that only one corner of its tip actually touches the string; for only thus is it possi-

ble to produce sufficiently close semi-tones and make the trill sound truly expressive rather than only approximately in tune.

It is largely by these means then, and especially by his "expressive intonation" and "percussive technique," that Casals achieves a style so compelling and clear. At the same time he attains a basis over which he has complete control so that he is free to add any necessary embellishments (such as those induced by *glissando*, *portamento* and *vibrato*) precisely where the music demands, independently of sluggish fingers. Casals, in fact, believes that it is the music's content, and the music's content alone, that should determine every detail of style; and for this reason he will be inclined, before taking up a new work, to read it through several times from the printed page, then play it on the piano (sometimes the cello part alone), so as gradually to assimilate its essence apart from any considerations of the cello. Then when in full possession of its content, by which time the music may be almost known by heart, he will take up his instrument—and find that many of the most subtle problems (including questions of fingering and bowing) have begun to solve themselves.

Fingerings that are strained or risky Casals is nowadays inclined to dispense with, believing as he does that strain in the hand induces strain in the head—and nothing is more to be avoided than this. Many stretches and extensions are therefore abjured, but there is no abandonment of Casals' revolutionary basic fingering: the use of the first, second and third fingers in place of the first, third and fourth, in playing, for instance, scale passages on the two upper strings. The scale of D major, for example, is fingered in this way:



so that yet another means is added for making passages sound more fluent and expressive, and of keeping the hand "open," and therefore prepared for such swinging-movements as the following:



Apart however from exercises, Casals is forever *changing* his fingering, simply because his interpretations themselves never become rigid and fixed. As already mentioned, it is the artists' complete absorption in the movement as a whole that serves as nucleus from which all else grows; and this inward vision purified by years of study of the work from every angle, should never cease to mature: the executant like the composer, should be continually evolving in original expression, style and technique. Casals therefore makes no

more than temporary decisions about details, though he may be quite enthusiastic about these at the time. Fingerings, indeed, are changed so frequently that in order to aid his memory, Casals will occasionally *watch* his left hand, thus becoming, at the same time, more consciously aware of its functioning.

Now this conscious awareness is both characteristic and paradoxical. Throughout this essay it may have been noticed how Casals believes in "splitting every note to the infinite" and in becoming fully analytical about everything he does. How therefore can this be reconciled with an artist so markedly spontaneous whose whole approach is above all inspired? The answer is surely that such analysis is possible, in fact necessary precisely *because* of Casals' volcanic temperament and the depths of his feelings within. During performances it is of course forgotten or, at any rate, swept aside by the overwhelming conviction of what he has to say. Casals' mind then becomes completely integrated and knows no distinction between his inspiration and the process by which it has been refined. Though his detached listening continues unabated and his powers of concentration are exerted to their full, this is only to give birth to an inner vision and to fuse deep abandonment with the utmost control.

To a cellist *without* inner force—many of the ideas in this essay—which represent, be it remembered, no more than a selection and approximation of Casals' ideas—may seem too abstract and desiccated to be of much practical help. Indeed they are recommended only to such students as are able to imbue them with support and understanding from within. Some principles it is true, can be applied by almost every cellist—for instance, "percussive technique" (though even this, with its guitar-like precision, might be rooted in a specifically Spanish soul). Some again require the development of a purely artistic sense—"expressive intonation," for example, or *rubato*, concerning which Casals insists only upon tempo being strictly respected: "time lost on expressive accents being placed on the first note of a group or on the highest note is to be regained by the intervening notes." And some principles are dependent upon purely individual taste—for instance, those having to do with certain bowings and fingerings (which may further be conditioned by the cellists' hand). But one ideal stands out above all others, providing as it does the very foundation of Casals' greatness. This is the ideal of the artist forever seeking improvements (in the outer world as well as within), caring intensely for human qualities, for those that are natural and simple, and devoting his whole being to art. THE END

* Neither of these refinements, that is to say, is determined by the cellist's merely *personal* feelings.

POOR RESULTS FROM A GOOD SPECIFICATION

(Continued from Page 24)

money is a dud. Its performance is a disappointment both to organist and congregation. In desperation they call in some of us to tell them "what can be done about it."

I wish I could give them a more hopeful answer than that they should junk the whole thing and start over again.

That is why I thought of the Latin motto already quoted. It is more important for an organ to be good rather than to appear good. A congregation is not interested in how a given instrument looks on paper, but in how it performs during the service.

I am not arguing against unit organs. In fact I am not arguing about anything, except that when churches spend a great deal of money for an organ they are entitled to expect a well-built instrument that is suited to their needs.

There would be fewer disappointed congregations and fewer frustrated organists if church music committees would follow these simple rules:

First, choose a reputable builder. The builder must have financial stability and must be willing to stand back of his product. He must be one in whom the church has full confidence.

The design of the organ itself requires forethought and careful planning. Consideration must be given

to what the church wants in the way of an organ and how much it has to spend. Often an expert, if consulted, can tell the congregation valuable ways of getting the most for its money.

After the organ is built, have it installed in a proper location where it has an opportunity to speak. Do not expect it to be effective if the pipes are hidden behind a brick wall. This rule may seem too obvious for mention, but I have seen it violated so often that I feel it is worth emphasizing again.

Finally, remember that cost is not the only criterion of worth in organ-building. The best instrument is not necessarily the one that sells for the highest price.

Not long ago I played an organ, built by one of America's best builders, which cost less than ten thousand dollars. The church had hoped to raise four times this amount, but was finally forced to do its best with the smaller sum.

The builder provided a modest two-manual organ in a perfect location. There are no frills or extras, but the church has a fine instrument upon which music can be played.

In the near future I hope to have pictures and specifications of this organ, which will demonstrate to ETUDE readers that an organ, in order to be good, need not be prohibitively expensive. THE END

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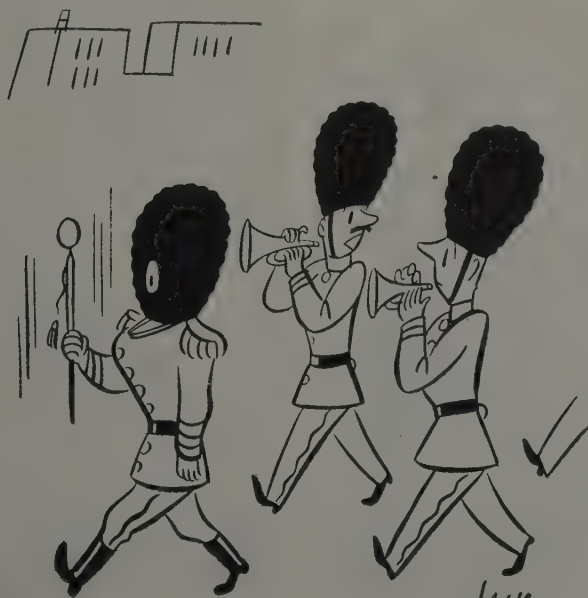
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JACK
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"Most modest band leader I ever worked for."

CHOOSING THE RIGHT VOCAL TEACHER

(Continued from Page 12)

This should not be permitted.

A young student often asks what he or she will be, a soprano, contralto, a tenor, or bass. How can anyone possibly classify a voice until its full range has been developed? An untrained voice may have a sweet, thin, small quality which has been used since childhood. The full possibilities of this voice cannot be determined until the lower tones are brought out. Another student may use the full robust quality of the lower range, and will need the high voice developed. Only time and study, will determine where a voice will live the best.

One of the outstanding questions in your mind will be, "What hope have I for becoming a professional?" No teacher can truthfully answer this, even if you have a beautiful voice. It depends on your ability to be a "self starter." The teacher can guide and tell you how; but you must do the work. You must be willing to drill yourself with intelligence, and return to the studio with each lesson learned to the best of your ability. You may ask, "How long will it take?" Nobody can tell how diligently you will work. You may get a job very soon. Suppose you obtain work on television, and the director wants you to sing. He may not expect perfect singing; but you will want to sing well, so you keep on studying. Most of the professionals who are really ambitious, continue to study, because they want to improve their performance. With the existing competition, they can't afford to stand still. If you are ambitious and want to become a radio, television, musical comedy, or concert star, you must learn the fundamentals of music. Learn how to sight read, study theory and harmony, and elementary piano.

Don't expect a good teacher to give you a cheap price for his services. Unless you study with a good one you will waste your time and money. Even if the price seems too high, an adjustment can usually be made. A shorter lesson (at a reduced fee) will give you ideas to work with at home, and more progress will be made, than if you pay less and study with an inferior teacher.

Talk with several teachers and see what each one is going to do for you. Will he teach you deep breathing? It is so necessary to have a column of air serve your tone from the beginning to the end. Who is going to widen your range? You must have confidence in singing high full tones—tones that you can diminish and swell at will. Your low tones should be vibrant, rich and mellow, and your voice should confidently swing back and forth without a "break." Will he teach you phonetics? The pronunciation of the

words must not only be clear, but also enhance the beauty of your tone. Will you be taught expression in your singing? What you sing must come from your mind and heart and not from the printed page.

I don't think that a teacher should ever offer a scholarship. It is considered unethical to advertise scholarships, unless the teacher is on the faculty of a conservatory, or a music school supported by private or endowed funds.

Beware of false advertising, such as "Singers needed for radio, television, choruses, or stage." No one has to advertise for singers. There is always a long line of them applying for legitimate jobs, and plenty of supply for the demand. Usually such an ad will lead you to a teacher's studio. He needs pupils, and uses this as a "come on" or "ruse" to get them. He may ask you to make a recording, and in your eagerness for work, you will do it. He will then point out faults that may not even exist, and start to give you a "sales" talk.

Any one who wishes to call himself a voice teacher can set himself up in business. We have not yet reached the point where a teacher must have a license. Even this would not assure the talented aspirant that he or she was going to receive the best instruction.

Florid arias, operatic material, and difficult songs should not be attempted until you have secure breathing habits, sing on pitch, and until you have accustomed yourself to the many coordinations necessary. These may remind you of a three-ring circus—keeping the throat open, thinking words, and expressions, all at the same time. Light songs, and ballads from the light operas should be chosen until the voice rolls out

with ease; only then should the classics gradually be taken up. The study of classical songs will always help the popular singer, while the study of popular songs will benefit the classical singer.

Pupils often ask if it is necessary to study books of vocal exercises. I am not against these books; but many of the modern teaching methods have a more direct approach. In modern vocal studios, tone is worked out step by step on phrases of 2, 3, 5, and 7 notes, and on scales and arpeggios: 1-3-5-3-1, 1-2-3-2-1, and 1-8-1. Singing octave jumps helps to free the voice from fear of distances. The student should learn to do them without a "break." These exercises are most important; but songs afford concrete opportunity for an immediate practical application of each vocal process. We lose time studying books and exercises. They do not give enough melodic training at the beginning, and one should familiarize himself with melody from the start.

Should a student sign either a short or long term contract with a teacher? I always say "No." There is no teacher who can make your contacts for you. To do so, he or she would have to be an agent instead of a teacher. Obviously, if the teacher is willing to sign a contract and take such a chance, it is bad judgment on the part of the novice to bind himself to such an agreement. As the years go on, the pupil may become a great success in spite of the teacher. The teacher will from a legal standpoint be able to collect much more than he normally would have been entitled to, and the young artist will feel honor bound to pay the teacher, if for no other reason than the unpleasant publicity it could cause, and which the young artist cannot afford.

Frequently opportunities do come into teacher's studios, and they gladly turn these jobs over to their

best qualified students.

In eagerness to get pupils, teachers promise contacts. No pull can get you a radio, television, or movie contract. You must make the audition and if you are prepared and merit it, you will get a job.

Should a student sign a contract with an agent? As a rule agents want to sell a name that is already made. They do not want to spend the money or the time involved to put across an unknown singer. In the beginning, do not sign a contract with an agent unless it is to your advantage. You may be the exception, and an agent may be of help to you, and get you work that you could not get yourself; but my advice is, "sell yourself by asking for auditions at all of the broadcasting stations, musical shows, and productions, and ask to sing for church organists. There are good solo positions available in many of our churches."

The head of the radio department of one of the largest advertising agencies in New York once called me to say that he would like to audition some of the talent from my studio. He chose a woman to make an audition, who is now prominent in pictures in Hollywood. First he asked her to make recordings, and then she signed a contract that would give him a substantial percentage of the money she would make. As far as she could tell he seemed to make no effort to procure any contacts for her. She persevered. She tried hard to get work, and suddenly was signed for one of the top radio-shows. She got this job herself. Not only did she have to pay the agency with whom she had signed the contract, a commission; but she discovered later, and to her surprise, that this show was put on by this same agency. They had never notified her that this job was available.

Do not be deceived by a teacher who teaches voice, and plays fluent piano accompaniments. His accompaniments may help and support your singing for a while, and you may think that you are doing wonderfully well. Then, because you have no foundation, your throat will begin to tighten, and be squeezed, and a recording will show you the thin, metallic, tones that you are producing. This teacher is not a singer, and does not know how to give you the proper instruction. You are losing time, and money, and may even lose your voice. If the latter is true, a good voice teacher will help you restore it.

Teachers often give the student false promises, and big compliments. Their aim is to add to their teaching schedule. Don't be gullible. Your best attitude is to be determined to make the most of the talent you have, and to fill your capacity as a singer. You will discover that as you advance, your capacity will increase, and you will accomplish more and more.

THE END



"But, Mrs. Fitzwater, I hardly came prepared to play."

For Parents Only

Parents can do much to aid the teacher in the practice problem

by FLORENCE M. PORTER

WHAT can parents do to get children to practice, aside from the usual coöperation with the teacher?

First, take a business-like attitude towards music, for children take their attitudes from parents. Regard music as an important part of education to be given first place in a child's life.

Parents can help a child to do his practice without an argument by planning a WRITTEN SCHEDULE with the child, so that the practice period does not conflict with favorite radio programs, dancing lessons, scout meetings or outdoor exercise. Before school practice, if it can be arranged, produces best results with least effort and least conflict with other activities. Parents who snatch children away from play are likely to cause antagonism and hatred for music. A schedule avoids this. A refreshing snack gives a lift to those who must practice after school.

Parents also help by not letting children miss lessons, practiced or not. You can give his will power a little boost, so practicing *does* get done. Parents should insist that students take their lessons regularly, not considering "but I haven't practiced" sufficient excuse for missing. Strangely, this excuse leads to less and less practice. The break in lessons causes a break in interest, both for student and teacher. It is the teacher's responsibility to give the lesson, and the parent's responsibility to see that the child goes regularly for the lesson.

Be sure the teacher is capable, understanding and interested, if you want more practice. Nothing helps a student like an affectionate, understanding teacher. If your child doesn't like his teacher or her methods, find out why. But if it is because she is trying to make him into a good musician (by careful, accurate study) instead of a poor one (he can do that for himself) then you know that he must be made to practice. Does the teacher play over his new material for him or does she go over it orally very carefully, marking fingers and difficult counting, while he tries playing it slowly with her help? Does she discuss phrases, rhythm and accents? Does she stress accuracy, for you know students will not be any more accurate than they have to. Does the teacher make lessons interesting, offering incentives to practice?

Sometimes parents can even en-

courage students to practice by changing teachers, when a student gets tired of one or when antagonism develops. Some of the best teachers become tiresome, at times. Every teacher has strong points and some have weak ones, so don't restrict the child to the same teacher too long, if he isn't doing well. A change is a new lease on life and music.

Parents should provide good instruments and have pianos tuned twice a year, to invite practice. A pleasant room helps, too. When company comes in, they can be entertained elsewhere—we hope. Neighborhood children should be warned that when they hear the piano going, they must not call.

Some parents remain with the child while he practices, if HE wishes. They offer encouragement to "try that hard part once more" or "now your scales sound beautiful, the tones are rich and clear." A reminder to count helps get things accurate.

Ever read his note book? Does his teacher grade each part of his lesson? Parents learn a lot from this source, where they find the teacher's comments upon how well the pupil is doing or what needs more attention. Here will be found instructions for practice—how many times each exercise, scale and piece is to be played each day, etc. Here also you will find "PD" stamped up in the corner which assures you the money you sent to pay for the lesson didn't get lost in transit.

Many parents, like teachers, give children rewards for good work. Etude the music magazine stimulates interest in music and offers new and easy pieces for all grades and ages. It appeals to those who either sing or play. Youngsters like the Junior Department. Adult students like it all, especially the Question and Answer page, and the Teacher's Roundtable. Other parents plan special outings or entertainment of various kinds for rewards.

Parents help students to practice by stimulating interest and giving children chances to use their music, even organizing music clubs and evening concerts when students play for friends and relatives, with cake and ice cream to make it an "occasion."

After all, you parents are the ones who should be given "stars" for your efforts in getting children to practice.

THE END

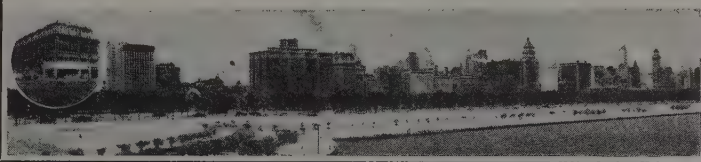
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THE WORLD OF *Music*

The Metropolitan Opera Company's spring tour, which began on April 14 in Cleveland and will end May 31 in Montreal. The tour is two weeks longer than last year and covers 7500 miles. The number of performances will total 55 and will include 16 different operas.

The Artur Schnabel Memorial Committee recently held its first annual meeting. Officers elected for the year, are Cesar Saerchinger, president; Mark Brunswick, Ira Hirschmann, Roger Sessions, and George N. Schuster, vice-presidents; John F. Oppenheimer, secretary; and Horace Borchardt, treasurer. The committee sponsored a concert of Schnabel's chamber music on April 18, to commemorate the 70th anniversary of his birth.

Kirsten Flagstad, sang her farewell performance with the Metropolitan Opera Company in March at a special production of Gluck's "Alceste." Mme. Flagstad's performance was "worthy of the greatest traditions of the Metropolitan."

A Hollywood film director, **Her- man Munkiewicz**, will have charge of the stage directing in a new production in English of "La Bohème."

to be presented next season by the Metropolitan Opera Company.

The Pablo Casals Festival which opens on June 15 at Prades, France will not be confined to the music of Schubert, Schumann and Brahms as originally announced. At the opening concert, Bach's "Musical Offering," will be included and in the closing concert on June 29, Casals will play the fourth Suite for cello and with Myra Hess, the Third Gamba Sonata.

The Lewisohn Stadium concerts will inaugurate its 35th anniversary season on June 23. The season will continue for six weeks, closing on August 2. World-famous conductors including Dimitri Mitropoulos, Pierre Monteux, and Alexander Smallens will appear with the Stadium Symphony Orchestra.

Roosevelt College School of Music in Chicago was the scene of a highly successful two-day piano music conference in April. Leading authorities in their respective fields were present to lead in the various discussions. These included Polly Gibbs, Maurice Dumesnil, Louis Crowder, Margit Varro, and Nellie G. McCarty.

Opera Workshops are springing up all over the country and it is a very healthy sign. Many of these purely local undertakings do a splendid work. Among the recently announced projects of this kind, is the opera workshop to be conducted by Oglebay Institute, at Wheeling, W. Va., where Boris Goldovsky, nationally-known authority on opera will direct the project running from August 10-30. Mr. Goldovsky is widely known through his work as director of the New England Opera Theatre.

The Young People's Concerts Committee of the New York Philharmonic-Symphony Society has made a gift to the Young People's Concerts Association of Japan consisting of 183 albums of phonograph records of symphonic music. Since 1939 the latter organization has been presenting youth symphony concerts patterned after the 29-year-old series of Young People's Concerts given in New York. The National Federation of Music Clubs took the responsibility of crating and shipping the records.

The fifty-ninth **Annual May Festival** of the University of Michigan was presented May 1-4 with the Philadelphia Orchestra again having a prominent part in the various concerts. Eugene Ormandy, Alexander Hilsberg, Thor Johnson and Marguerite Hood were the conductors of the orchestral and choral concerts and soloists included Eleanor Steber, Patrice Munsel, Astrid Varnay, Patricia Neway, Set Svanholm, Anton

Dermota, Mack Harrell, Philip Duey, George London, Nathan Milstein, and Guimar Novaes.

Oberlin Conservatory of Music was the scene of the Second Festival of Contemporary American Music, held there March 28-29-30. Among the composers whose works were performed were Walter Aschaffenburg, John Diercks, Joseph Wood, Howard Whittaker, Edward Mattos, Herbert Elwell, William Moyer, John Clough, Robert Crane, Peter Mennin, and William Hoskins.

Robin Hood Dell will open the season on June 23 with a star-studded schedule that promises the most successful six weeks concerts in its history. The opening night attraction will be Lily Pons with Andre Kostelanetz conducting. Others to appear include Marian Anderson, Yehudi Menuhin, Jeannette MacDonald, Robert Merrill, Roberta Peters, William Kapell, Jan Peerce and Ezio Pinza. The conductors will be George Szell, Erich Leinsdorf, Alexander Hilsberg, and Dimitri Mitropoulos. An innovation this season will be a series of 5 Wednesday morning Young People's Concerts during July for which Alexander Hilsberg will be the conductor.

Maurice Van Pragg, for 36 years a member of the New York Philharmonic Symphony Orchestra, and since 1922, its personnel manager, has retired to be succeeded by Joseph de Angelis, leader of the double-bass section.

COMPETITIONS (For details, write to sponsor listed)

- Seventh annual Ernest Bloch Award. Sponsored by The United Temple Chorus. Composition Contest open to all composers. Prize \$150 and publication. Closing date October 15, 1952. United Temple Chorus, Box 13, Hewlett, N. Y.
- Bernard Ravitch Music Foundation, Inc. Contest for two-piano compositions. Prize of \$100. Closing date June 30. Details from S. M. Blinken, Suite 604, Fort Washington Ave., New York 33, N. Y.
- Capital University Chapel Choir Conductors' Guild annual anthem competition. Open to all composers. Contest closes August 31, 1952. Complete rules from Everett Mehrley, Contest Secretary, Mees Conservatory, Capital University, Columbus 9, Ohio.
- Marian Anderson Scholarships for vocal study. Closing date not announced. Marian Anderson Scholarship Fund, c/o Miss Alyse Anderson, 762 S. Martin St., Philadelphia 46, Pa.
- Purple Heart Songwriting Awards. Popular, standard or sacred songs. First prize, \$1000; second prize, \$500; four prizes of \$250 each. Closing date not announced. Order of the Purple Heart, 230 W. 54th St., N. Y. C.
- International Competition for Musical Performers, for voice, piano, harpsichord, violin, oboe, saxophone. Prizes in all classifications. Closing date for applications, July 15, 1952. Secretariat of the International Competition for Musical Performers, Geneva Cons. of Music, Geneva, Switzerland.
- Sixth Annual Composition Contest sponsored by the Friends of Harvey Gaul, Inc. Open to all composers. Prize \$400 for best one-act opera. Closing date December 1, 1952. Victor Sawdek, Chairman, 315 Shady Ave., Pittsburgh 6, Pa.



Dr. Frances Elliott Clark, 92-year-old Director Emerita of the RCA Victor Education Department, demonstrates for L. V. Hollweck, manager of the department, one of the Victrola phonographs popular during the era in which she pioneered the use of recorded music as a teaching instrument in the nation's public schools. Photo was made during a visit to Philadelphia in March to attend the biennial meeting of the Music Educators National Conference, of which she was a founder in 1907 and the first president.

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CHILDREN WHO COULD "NEVER

LEARN MUSIC, BUT DID"

(Continued from Page 19)

Then one day we were playing scales, when suddenly I realized Johnny was playing his chords almost perfectly. That was the answer—chords, marching music, hymns, etc. He would never be able to execute long beautiful runs, trills, etc., and fast music, but he could play beautiful "blocked" (an expression of my own), music. Just before he went away to college, he accompanied an audience to sing *America*, then as his recital piece played, Beethoven's *Glory of God in Nature*. It was worth all his (and my) effort.

The fourth illustration is the most pathetic of all. Sally was an extremely nervous child. Both of her parents had an impediment of speech due to a highly nervous condition, but they loved music and were pathetically anxious that their only child should learn just a little music. She was a brilliant child except for this nervous condition, and she learned very fast, yet some of her lessons were absolutely worthless. As she started to play she would scratch her head, rub her arms, twist in her clothes, or "diddle" the notes until it would torture the patience of Job. The correction of one error would ruin the entire piece regardless of how kindly I spoke. However, I soon learned that on these lessons when her nerves were in that condition, only a review of previously learned lessons was of any value to her. So we drifted until she could play some hymns and a few simple pieces. She will never be an outstanding pianist, but she can play enough to bring her much happiness and I am firmly convinced that my efforts were worth while.

My fifth case deals with parental attitudes. Susy was a motherless child, and the oldest in a large family. Her father plainly informed me that since he couldn't hear the last of it, he was going to let Susy take

a few music lessons, but he didn't want any of that fancy stuff (meaning classical music), he didn't have the money for it, and it was no account any way. He just wanted her to play hymns. Along with these unique terms came the sympathy of Susy's classroom teacher who said "She's the dumbest kid in the room." My first reaction was to flatly state my opinion, but when I looked into those beautiful, pleading, brown eyes of Susy's, I knew I couldn't refuse her. So with a used Beginner's Book and a battered hymnal we began. I took only a few lessons to know that one of her talents was music, that she was not dumb but circumstances made her seem that way. We began hymns with *Jesus, Lover of My Soul* and worked upward into more difficult keys, etc. When she moved to another school, she could play almost any hymn up to five flats or four sharps. I gave her a number of pieces of that "fancy stuff" because I wanted her at least to be introduced to the Masters of music. I sincerely doubt that Susy will ever again be permitted to study music with a teacher. Her road of life will at the best be a hard one. So if I have contributed in the least to the elevation of her soul, my task was worth while.

Every music teacher could not doubt give similar illustrations. Many teachers have given up; others like myself have struggled on until some degree of results have been accomplished. Some will ask why we take such cases. Surely it isn't for money, because certainly the brilliant child's dollar is more desirable—or—is it? I am still wondering if the many, many average or above average students ever gave me the degree of satisfaction that I got from the few "who could never learn to play"—but did. "Ease is the lovely effect of forgotten toil." THE END

QUESTIONS AND ANSWERS

(Continued from Page 22)

be quite a divergence of opinion about this matter, so I am asking you for your opinion.

—Mrs. L.L.R., California

Because I myself have not done any piano teaching for many years, I wrote to two of my friends for information—Miss Neva Swanson of Oberlin Conservatory of Music, and Miss Gladys Parsons of Roosevelt College School of Music. Both women are expert in teaching small children, and both agree that the essential thing is that the child should sit fairly well back and that he should feel comfortable and relaxed. They

also state that the chair should be adjustable in height and that both feet should rest on some sort of a footstool or box until his legs are long enough so that his feet touch the floor.

Miss Swanson states that pedaling is not as important at the beginning, as correct posture, relaxation, and good hand position; but Miss Parsons likes to have her pupils use a pedal box some of the time even though this may be feasible only at lesson times. Both teachers agree that the elbow and wrist should be about level with the keyboard.—K. G.

THE END

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- | | |
|--------------------|-------------------------|
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| 19. Debussy | b. Lakmé |
| 18. Verdi | c. L'Africaine |
| 17. Wagner | d. Barber of Seville |
| 16. Bellini | e. La Gioconda |
| 15. Massenet | f. La Perle du Brésil |
| 14. Bizet | g. Hänsel and Gretel |
| 13. Flotow | h. Lucia di Lamermoor |
| 12. Ponchielli | i. Pelléas et Mélisande |
| 11. Rossini | j. Rienzi |
| 10. Tchaikovsky | k. Manon |
| 9. Donizetti | l. Norma |
| 8. Offenbach | m. Le Coq d'Or |
| 7. Mozart | n. Eugen Onegin |
| 6. Meyerbeer | o. Mignon |
| 5. Puccini | p. Martha |
| 4. Thomas | q. Carmen |
| 3. Delibes | r. Madame Butterfly |
| 2. Humperdinck | s. Ernani |
| 1. Rimsky-Korsakov | t. Contes d'Hoffman |

ANSWERS

1. 20 2. 19 3. 18 4. 17 5. 16 6. 15 7. 14 8. 13 9. 12 10. 11 11. 10 12. 9 13. 8 14. 7 15. 6 16. 5 17. 4 18. 3 19. 2 20. 1

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CONTACTS FOR ARTIST STUDENTS

(Continued from Page 13)

artist sometimes mentions that he too must live. The student should lose no sleep or shed no tear over parting with such people. Were he to appear at their beck and call for ten years, he would not receive a cent for his efforts. To the very end they would believe in the honor they were conferring on him as being above monetary consideration. The sooner the parting from such people, the better.

The amount of the fee to charge for one's services is another individual matter. Ten dollars should be the lowest in most cases, but \$5 has often been a starting fee for a few selections. Where an elaborate program is called for the fee will accordingly rise. The student with financial backing can afford to be more just to himself in assaying what he should charge for his services. Generally, because he can afford to hold out for a larger sum, he will be getting from \$20 to \$50 an appearance, long before the less fortunate student would even dare to dream of asking such fees. But regardless of how independent the student feels he can afford to be, he should never overcharge; never set up as an ideal the idea of taking in "all that the traffic will bear." The backbone of artistic growth is integrity of character, and that implies honesty to self and to those one serves. Honesty to self implies evaluating one's ability in the light of growing experiences; honesty to those one serves implies setting a fee that takes into consideration this ability and the economic conditions of the time. Balancing between these two factors, the student establishes his price range according to length of concert, to the purpose of the concert, and as to whether he is soloist or accompanist.

The progress and achievement of the advancing student may be considerably furthered by the friends he makes among those interested in music. Consider the story of Paderewski's life as revealed in "The Paderewski Memoirs," for an example of the help to artistic growth that abiding friendships bring. When Paderewski first came to Warsaw to study at the Conservatory, he needed a good piano for practice purposes. His father took him to Kerntopf, a well-known piano manufacturer. The eldest son Edward Kerntopf came in while Paderewski was trying out various pianos. Paderewski's father was about to purchase a piano when young Kerntopf said, "Nonsense, you don't want to buy a piano; it would be worthless after a year. I will give him a piano to practice on and for nothing." And until his death, Edward Kerntopf took a deep interest in Paderewski's struggles. He immediately showed this interest on discovering that the boy's father was

in search of living quarters for his talented son. "Oh, let him live here with our family," he said. "We are already ten children in the family. One more will make no difference, or you can pay a trifle to my mother just for the food if you wish, because we are not rich. Leave your boy here and then he will have a piano too. He can practice on any piano—there are plenty here. It will cost us nothing, and it will not cost you anything either."

Paderewski lived with the Kerntopf family for several years, and Edward took him to all the concerts. When teachers prophesied that Paderewski could never become a pianist, Edward simply laughed at them. He had absolute faith in Paderewski, and the great pianist pays tribute to this staunch support in these words: "From the beginning he was interested in my advancement. He was always trying to educate me—he was my protector and helped me in every way. Without his friendship and interest, that first year at the Conservatory might have been quite different—it would have been much harder . . . he guided me at a crucial moment when I was alone and perfectly helpless, and could not find even a possibility of helping myself."

When Paderewski went to Berlin to study composition under Friedrich Kiel, he had the good fortune of finding living quarters with a family by the name of Ronde, who took the

same care and interest in him as the Kerntopf family in Warsaw. In Berlin, Paderewski made the acquaintance of Mr. Hugo Bock, the publisher, through an introduction by Moritz Moszkowski, a very well-known musician. Through this introduction, Paderewski was able to get his early compositions published. Furthermore, in Mr. Bock's house, he had the opportunity of meeting many distinguished artists, chiefly musicians, and there he met all the musical celebrities who were living in Berlin or passing through the German capital. In this way he came to know Anton Rubinstein who told him he had an inborn technique for the piano. In the face of all who had told him he was not built to be a concert pianist, this was a revelation. It changed his world completely, as he had made up his mind to devote himself to composition.

Such friendships are a priceless boon to the ambitious student. No one can predict how they will arise. They often occur accidentally.

Sometimes pride impels a student to shun the hand of friendship through a feeling that accepting help from anyone is not right, for it is not really getting ahead according to merit. Nothing could be further from the truth. When someone becomes interested in a pianist's career, it is an acknowledgment of his belief in the merits and talent of that person. When Paderewski saw how people were becoming interested in him, it made him work all the harder to justify their faith in him.

A student with a strong sense of responsibility will never abuse the hand of friendship, and need never hesitate on that score from accepting help from those in a position to further his career.

Finally, when he feels the time is ripe, the young pianist places himself under a concert manager. It is the responsibility of the concert manager to supervise the business side of formal recitals, to plan tours, to get bookings in all sections of the country, to attract audience through publicity and free passes. Many a New York début recital has a large audience due to the great number of free tickets and reduced rate coupons issued by the managing office.

The kind of manager a pianist comes under plays a tremendously important part in shaping his career as a concert artist. Under the wrong guidance, great damage can be done to such a career. A concert manager who operates on a strictly business level of contracts and cash transactions, with practically no interest at all in the aspirations and ideals of his artists, is limited in the good he can do. One who is vitally interested in such matters will, as a rule, prove of greater help to the pianist who is beginning his climb towards recognition in the world of music.

The young pianist should not look upon a New York début as the end-all of his strivings, but as one of the steps along the road of musical maturity, to be taken only, and if, he is ripe enough for it. A concert career is but one of the avenues through which a finely trained pianist can serve his fellowmen. One may be very fine, indeed, and yet lack a certain intangible factor in his personality—a certain magnetism—that one feels, but can't describe, in a first class artist. Paderewski took a long time getting to the top, and it took more than one concert to get him there. He had his share of adverse criticism before world recognition fell to him. The wise student will bide his time, allowing his talent to slowly ripen; he will look forward to a series of concerts under a good manager, knowing that his chances of ultimate standing among the stars of the musical world is about fifty-fifty; he will, at the same time, be exploring possible other avenues of utilizing his musical gifts for the benefit of those among whom he lives. A New York début should be but one of the goals in view, not the end-all.

The student who keeps in mind all the possible uses to which his talent may be put, will generally go further than another who holds rigidly to one, and only one goal, despite all that experience and wisdom may show as to the inadvisability of doing so. Life should be a constant reaching out toward goals that change according to one's experiences and the growth of wisdom.

THE END



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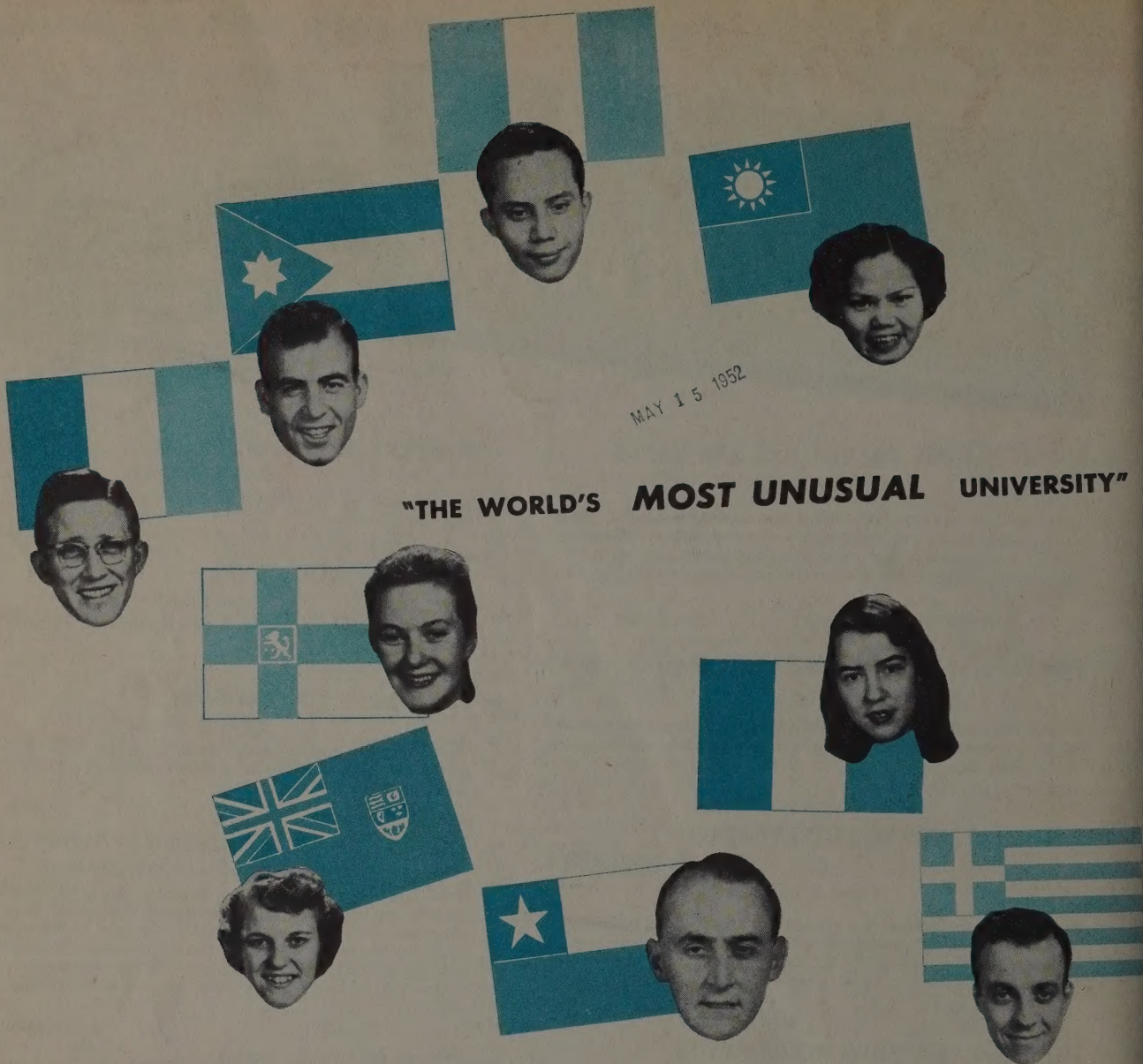
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